

# THE ACADEMY.

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Having put fire about the story of Tristram, Mr. Swinburne put ice about that of Loirine. The tragedy which he wrote on this British king, some few years after *Tristram of Lyonesse*, is as stately and calm and cold a thing as the most admired piece of French drama, made up of gorgeous declamation, varied with line-about dialogue. In the beautiful poem prefixed to this tragedy, Mr. Swinburne implied that the old British myths are inherently thankless themes for poetry. Few will be with him in this matter, who reflect that the literature which he has enriched with three poems on British themes counts among its earlier masterpieces in poetry "Comus," "King Lear," and "Cymbeline," all based on British myths, as in great part is *The Fairy Queen*, where may be found, told in seven rich stanzas, the story of that British king Loirine and his unloved angry wife, who "first taught men a woman to obey."

Perhaps there is no stronger proof of the inspiring power of British myths than the circumstance that the following fine description of the Round Table is to be found in the writings of a poet of the beginning of this century, whose work is strikingly deficient in the touches dearest prized in poetry:

"There Galaad sate with manly grace,  
Yet maiden meekness in his face;  
There Morolt of the iron mace,  
And love-lorn Tristrem there:  
And Dinadam with lively glance,  
And Lanval with the fairy lance,  
And Mordred with his look aakance,  
Brunor and Bevidere.  
Why should I tell of numbers more?  
Sir Cay, Sir Banier and Sir Bore,  
Sir Carodac the keen,  
The gentle Gawain's courteous lore,  
Hector de Mares and Pellinore,  
And Lancelot, that ever more  
Look'd stol'n-wise on the Queen."

He who reads that to the last good line will scarce deny that there was a poet hidden in the poetaster who wrote *The Bridal of Triermain*, that ponderous Scotch joke (is there any who does not know that *The Bridal of Triermain* was written with the intention that the public should attribute it to Erskine, and that, in the language of its author, "the joke succeeded"?), which was the first Arthurian poem of the century that was to produce such poetry as that which culminates in Mr. Swinburne's noble and beautiful *Tale of Balen*.

I have said that Mr. Swinburne's three poems on British subjects have nothing in common except their home-origin. Unlike as are *Tristram of Lyonesse* and *Loirine*, the difference between these two poems is not greater than that between them and the *Tale of Balen*. If we look no further than the metres employed, there is a marked unlikeness among the three poems. *Tristram of Lyonesse* is written in decasyllabic couplets, and pentameter is again the measure of *Loirine*; but he who would say that *Loirine* foits it as *Tristram of Lyonesse* does, would say what was very far from the truth. In *The Tale of Balen* there is employed throughout a very beautiful nine-lined stanza with much rime-recurrence. The dedication to the poet's mother is in this stanza. It follows here:

"Love that holds life and death in fee,  
Deep as the clear unsounded sea  
And sweet as life or death can be,  
Lays here my hope, my heart and me  
Before you, silent, in a song.  
Since the old wild tale, made new, found grace,  
When half sung through, before your face,  
It needs must live a springtide space,  
While April suns grow strong."

That a stanza which is almost sonnet-like in its ampleness should lend itself to the framing of those pictures which form a marked feature of all Mr. Swinburne's poetry will readily be imagined. How well it does so may be seen in the case of those four masterpieces in which is described the seasons' difference. As told by Mr. Swinburne, the story of the knight who dealt the dolorous stroke fills one year. It opens in spring and ends in winter. Spring is described in these jubilant words:

"In hawthorn-time the heart grows light,  
The world is sweet in sound and sight,  
Glad thoughts and birds take flower and flight,  
The heather kindles toward the light,  
The whin is frankincense and flame.  
And be it for strife or be it for love  
The falcon quickens as the dove  
When earth is touched from heaven above  
With joy that knows no name."

The description of summer, full as it is, does not fill a stanza. This is it:

"In linden-time the heart is high  
For pride of summer passing by  
With lordly laughter in her eye;  
A heavy splendour in the sky  
Uplifts and bows it down again."

Autumn is dealt with at more length:

"In autumn, when the wind and sea  
Rejoice to live and laugh to be,  
And scarce the blast that curbs the tree  
And bids before it quail and flee  
The fiery foliage, where its brand  
Is radiant as the seal of spring,  
Sounds less delight, and waves a wing  
Less lustrous, life's loud thanksgiving  
Puts life in sea and land."

That asks two readings to get at its full meaning. The full meaning of what follows is clear at once:

"In winter, when the year burns low,  
As fire wherein no firebrands glow,  
And winds dishevel as they blow  
The lovely stormy wings of snow,  
The hearts of northern men burn bright  
With joy that mocks the joy of spring,  
To hear all heaven's keen clarions ring  
Music that bids the spirit sing,  
And day give thanks for night."

In his version of the story of Balen Mr. Swinburne has followed Malory closely. Those who have not relished Shakspeare the less, but very much the more, after noting how closely he follows Holinshed, will enjoy the comparative study of Mr. Swinburne and Malory. It is perhaps needless to point out to-day that when two persons tell the same story, even when they both tell it well, one tells it better than the other. Holinshed had a high gift for story-telling, but he was to find his overmatch; and the same thing is true of Malory. Take from Mr. Swinburne's *Tale of Balen* the music to which it is set; take from it the pictures of land and sea and sky; take from it a full dozen psychological passages, and you have left what there is in Malory. It is good and is worth having, even thus stripped of what makes it better and more worth having.

That all that there is in Malory's tale is in Mr. Swinburne's tale shows how faithfully the poet has followed his original. As a matter of fact, Mr. Swinburne's work is, again and again, but deft turning into rime of Malory's. That is the case with lines sounding so "Swinburnian" (as the sapient general reader will say) as these:

"Two bodies and one heart thou hast slain,  
Two hearts within one body: aye,  
Two souls thou hast lost";

and these:

"Sore grief was mine to see her die,  
And for her true faith's sake shall I  
Love, and with love of heart more high,  
All women better till I die."

So piously does the poet follow the old storyteller that we get this setting of Malory's description of a distraught lover—"for pure sorrow his mouth and nose burst out on bleeding"—

"the burning blood  
Through lips and nostrils burst afood."

There are pseudo-refined persons who will grimace at this, just as there are tender souls who will start to find Malory's forthright way of describing hand-to-hand fight changed in nothing but in the addition of rime in such passages as the following:

"forth his fleet sword flew,  
And clove the head of Garlon through,  
Clean to the shoulders."

Most of this kind of thing was "improved away" by the author of the *Idylls of the King*. The result was to some highly satisfactory; others were of the opinion of that Englishman who saw in the *Idylls of the King* a "somewhat boudoir epic."

I would not have it understood that Mr. Swinburne slavishly follows Malory. He has made additions to his work; and when he follows the fifteenth century narrator most closely, even in his diction, he alters with fine tact a jarring word. He does

more than this. I cannot agree with that writer who has described Malory's work as cast in a mould of pure English hardly second to the English of the Bible; for to my feeling the great beauty which belongs to Malory's work, viewed from the linguistic standpoint, is connected with the circumstance of its being a very exquisite piece of Franco-English. That it should take a beauty from the strong French element in it I can account for only on the ground of its being prose, a form of literary expression in which the French language is indubitably seen at its best. In so far as Mr. Swinburne, as a poet, has concerned himself with the language of Malory, it may be noticed that he has begun, with the right poet's instinct, by turning all that is French in it into English. Thus "Sir Balen le Savage" of Malory becomes with him *Balen*. The fact that a by-name has been given to the knight is mentioned in the course of the poem; that by-name is given as "The Wild." Such a phrase as, in Malory, "weary of travel," becomes, in Mr. Swinburne, "way-weary." To sum up, the poem is, as the prose-work is not, cast in a mould of pure English.

I wish to make clear what I mean by the additions made by Mr. Swinburne to Malory. Take the case of the following lines:

"And there they laid their dead to sleep  
Royally, lying where wild winds keep  
Keen watch and wail more soft and deep  
Than when men's choirs bid music weep  
And songlike incense heave and swell."

Those lines are Malory's—to the first comma.

Take, again, this passage from Malory—"Yonder he goeth," said the knight, "he with that black face." In Mr. Swinburne it runs:

"Yonder he goeth against the light,  
He with the face as swart as night."

Such a picture as this, "a fair forest in a valley," might seem as good as any to be made. Compare it with this:

"... a sweet,  
Green low-lying forest, hushed in heat."

"My name is Balen, called the Wild"—that is Malory Englished. That, with this added,

"Because I ride alone afar  
And follow but my soul for star,"

is Malory's prose enriched with Mr. Swinburne's poetry.

Balen is dying; so is Balen his brother. Balen has just enough life to approach Balen. "Then Balen went on all fours, feet and hands," says Malory. Says Mr. Swinburne:

"Balen rose on hands and knees,  
And crawled by childlike dim degrees  
Up toward his brother."

I do not give the whole stanza, which is of a haunting loveliness.

What in Roman phrase is called *curiosa felicitas* was always a feature of Mr. Swinburne's wording. It makes him write in the *Tale of Balen* of a woman as

"Girt on with raiment strange and rare  
That rippled whispering round her."

In the profound sadness of the story of Balen is probably to be found the explanation of the deep melancholy which marks Mr. Swinburne's poem. A phrase which lingers cruelly in the memory is that in which summer is described as the time

"that brings to bloom  
All flowers that strew the dead spring's tomb."

The same hopelessness gives their heart of sadness to the three exquisite stanzas which open Book IV. and the stanza which opens Book V. It makes the poet invest his hero with a pensiveness of which there is no trace in Malory's Balen. One Launceor is slain, and Balen looks upon him dead. So Malory.

"... he gazed and stood  
And mused in many-minded mood  
If life or death were evil or good."

So Mr. Swinburne.

The Balen of Malory declares that, under given conditions, he could find it in him to slay himself. Mr. Swinburne turns this declaration into verse, as thus,

"... even to make a liar of thee  
Would I too slay myself, and see  
How death bids dead men fare."

The words italicised are the thoughtful touch which is added by a poet of whom it has been said that we are not to look for thought in him. What is it, some will ask, but the rich thought in such a phrase as this one which gives its beauty to it—"virgin body and virgin soul."

Those who have charged Mr. Swinburne with using paradox to excess will object to three curious samples of it contained in *The Tale of Balen*. The hero of the poem is described at the very outset of it as "glad in spirit and sad in soul." He who, reading this, says "Truly Swinburnian!" must be reminded that Chopin, years ago, was so described by one who knew him.

There are other points in the poem that will be touched on. There are persons who, as they flutter the leaves of *The Tale of Balen*, will say, "Is 'bloat,' correctly speaking, an adjective? Mr. Swinburne writes:

"... the bloat  
Brute cheek."

Is "curled stair" good for "winding stair"? Should "again" be made to rhyme with "men"?

How answer these persons? One in a hundred among them raises an objection which is worth attention. Such an one is he who will object to the occasional use here, as in most of Mr. Swinburne's work, of what one of his admirers has called "redundant phrases and unfamiliar inversions." That in the case of a poem written in some three hundred long-breathed stanzas there should be here and there a stanza which asks for a second reading is perhaps not wholly surprising. I note four such stanzas in *The Tale of Balen*. All the rest—this I would emphasise—is poetry so finely touched as to be very clear.

ELSA D'ESTERRE-KEELING.

*Social Rights and Duties: Addresses to Ethical Societies.* By Leslie Stephen. (Sonnenschein.)

THE recent publication of the *Life of Sir J. F. Stephen*—the work by which both the writer of the biography and its subject will hereafter be best known in literature—suggests a comparison between the late Judge and his brother, Mr. Leslie Stephen. The latter is far the deeper and subtler thinker of the two, as well as the more persuasive reasoner, while Fitzjames Stephen has greatly the advantage in vigour and picturesqueness of style. But as regards sincerity and independence of mind there is nothing to choose between them: in both it is complete. To this source may be traced a good deal of the humour that enlivens their writings, stronger in the one, and more delicate in the other. To this also may be attributed their common hostility to shams of every kind—whether supported by tradition, or by sentiment, or by the mere craving for novelty. Each has, perhaps, done more in the way of negative criticism than of reconstructive thought; but here, again, there has been a characteristic difference in their polemical style. Fitzjames Stephen wielded a weapon like the broadsword of Richard Cœur de Lion in *The Talisman*, and struck with as strong an arm, cutting through bars of steel at one blow. Mr. Leslie Stephen's dialectic is like the scimitar of Saladin, that divided a silk veil thrown loosely across its edge.

These volumes touch on many besides ethical topics, and offer more than one example of the writer's easy dexterity in this sort of swordsmanship. Sometimes the razor-edge is given to an argument by a single sentence or a single word, as in the reference to "a book rather quaintly entitled *Foundations of Belief*" (vol. ii., p. 186). The essay on "Heredity," chiefly devoted to a dissection of Mr. Kidd's fallacies, is an admirable example of this method, although it contains no single trait quite so brilliant as that which does justice on Mr. Arthur Balfour. "Was it not due," Mr. Stephen sweetly asks, "to Greek altruism," as shown at Thermopylae or Marathon, "that Mr. Kidd is not now living under the rule of a Persian satrap?" (vol. ii., p. 38). Again: "'reason,' says Mr. Kidd, 'is the great disintegrating and egoistic force.' I should say that reasoning is essentially altruistic; my discoveries are mentally discoveries for you; I cannot keep a truth for my private consumption" (*ib.*, p. 46). The absurd notion, now so fashionable, that heredity does away with moral responsibility finds itself neatly cut in two by the quiet remark that

"if the dependence upon the body be a fatal objection to morality in the higher sense, the circumstance that the body is made upon the plan of previously existing bodies makes no additional difficulties" (*ib.*, p. 17).

On the question of punishment the author feels himself obliged to controvert a view advocated by his brother, to whom he refers, although not by name. The Judge thought that there was a good deal of truth in the vindictive theory. Mr. Stephen sees an element of truth in it also, but he sees



it elsewhere; and the distinction is expressed with his usual neatness.

"Successful crime should be regarded with abhorrence. If a man convicted of a grave offence should be allowed to go without punishment, we should be rightly aggrieved. It is not, however, that we should take pleasure in his suffering, but that we should be pained by an example of the practical impunity of anti-social conduct" (vol. ii., p. 93).

The social idea has indeed been a leading inspiration in all Mr. Stephen's philosophic work; and throughout these lectures it is constantly applied to the solution of disputed or difficult questions. For example, in an admirable discussion on "The Sphere of Political Economy" (vol. i., pp. 91-132) the orthodox doctrine is redeemed from the reproach of assuming an abstract "economic man" actuated only by selfish motives; and the true assumption is shown to be that a vast industrial organisation exists, whereby human beings are enabled to satisfy one another's wants by the joint production and exchange of useful commodities. So far from resting on a basis of absolute selfishness, such an organisation could not possibly hold together without a high development of moral feeling. Similarly in the following paper the ideal of competition is shown to be not a selfish struggle on the part of each to secure for himself the largest share of the world's wealth, but an effort to secure for the ablest that part of the world's work which they are best fitted to perform.

It is, perhaps, this great sense of sociality that prevents Mr. Stephen from being a popular writer. He is so conscious of what Mill called "the plurality of causes, and the intermixture of effects," he commands so many points of view, and makes them pass before us with such rapidity, that it becomes difficult to carry off a very distinct impression from his writings beyond the impression of having been very much dazzled and not a little bewildered. He hurries us through so many topics, and at such a pace that when the walk is over we can but give a fragmentary or disjointed account of what has been said or seen by the way. If there is not an economic man there is certainly an economic reader, very careful of his ease and with strictly limited powers of attention. Before Mr. Stephen's ideas can benefit that individual they must be absorbed and reproduced by a class of guides less quick-sighted and nimble-footed, but for that reason more in touch with the average intelligence of even well-educated people. The danger to guard against is that, in undergoing this process, his teaching may lose some of the fine balance and delicate discrimination which is now its characteristic excellence.

ALFRED W. BENN.

*Bohemia: An Historical Sketch.* By Francis Count Lützow, formerly Deputy for Bohemia in the Austrian Parliament; Member of the Společnost Musea Českeho in Prague. (Chapman & Hall.)

THIS is a book which fills a void in our literature, and is in every way worthy of a cordial welcome. It is learned, based upon original authorities, and thoroughly

readable. It is, indeed, marvellous that a foreigner should have acquired such a knowledge of our language, for Count Lützow writes English both idiomatically and elegantly. When we come to the matter of his book we see that he has laid all the recognised authorities under contribution, Palacky, Tomek, and Gindely figuring very prominently. The more obscure periods of Bohemian history are merely summarised, and the reader is better able to concentrate himself on the leading characters, such as Premysl Ottakar II., John of Luxemburg, Charles IV., John Hus, Zizka, Prokop the Great, and George Poděbrad. Throughout it is the story of a little country, a Slavonic island, endeavouring to preserve its nationality from being engulfed by its German neighbours. For two hundred years—namely, from the battle of the White Mountain, in 1620, till the second decade of the present century—the Bohemian nationality may be said to have disappeared. Never was country doomed to pass through such a period of cruel suffering. With its religious and political institutions destroyed, its aristocracy banished, its language proscribed, the mutilated fragments were still instinct with life, and showed the world how hard it is to eradicate a nation.

All this wonderful revival was brought about by a few patriots whose names will be ever remembered with gratitude by their countrymen. What was begun by such men as Schafarik and Palacky has been carried on in our own days by Náprstek and others. Never were the Bohemians more united and prosperous than at the present time. It has always astonished us that the English, who had so much in common with the Bohemians in old times, should have ordinarily taken so little interest in them. And yet the old Bohemian Constitution, before it was crushed under the iron heel of Ferdinand II. and his myrmidons, presents to us points of the highest interest; and the struggle for religious freedom was fought out splendidly in the campaigns of Zizka, one of the greatest captains the world ever saw. Unfortunately, hardly any Englishmen have taken the trouble to learn the Bohemian language. For their knowledge of the country and people they betake themselves to German books, and here, unhappily, racial animosities are allowed to obscure the truth. We therefore give a hearty greeting to this compact and serviceable book, in which a Bohemian, not a foreigner, tells the story of the country. A year or so ago Mr. James Baker, by his well-written *Pictures from Bohemia* and his interesting book on Peter Payne, popularised the history and legends of this beautiful land, and told Englishmen of their forgotten countryman who took out to Bohemia the doctrines of Wiclif.

Without overloading us with authorities, Count Lützow gives us many curious references in the footnotes; as, for instance, where he tells us the way in which Pope Paul II. spoke of George Poděbrad, the Bohemian king, whom he hated on account of his religious opinions:

"Quomodo es tu bestia audax in praesentia nostra nominare eum regem. quem scis damna-

tum haereticum ab ecclesia Romana. Vadas ad furcas cum haeretico ribaldo tuo."

Count Lützow does not give any reference to the embassy sent by King George to Louis XI., of which a curious contemporary account has been preserved. This was translated by the late Mr. Wratishaw, who did much for the study of Bohemian history, and to whom we are glad to see that Count Lützow several times refers. The narrative was some time ago printed in its entirety by Prof. Kalousek, to whom we are indebted for the three excellent maps of Bohemia at different periods of her history which are added to Prof. Tomek's work *Dějiny Království Českého*. That compact book tells the fate of Bohemia from the earliest days till the present time. Count Lützow closes his work with the battle of the White Mountain, the Chersonesa of Bohemia, which gave the death-blow to her independence. There is an excellent book by Prof. Kalousek on the Bohemian Constitution (*České Státní Právo*), and the subject of the confiscations which took place after the subjugation of the country have been treated at great length by Prof. Bilek.

A chapter at the end of Count Lützow's work gives us a good account of Bohemian literature, which is much richer than the ordinary reader would suppose. Stitny, Hus, and Komeneký (Comenius) would, indeed, be considerable writers in any country. Of course, Count Lützow is not able to say anything of modern literature, which lies out of his province, but at the present time the Bohemians can point to many distinguished men among them. May the excellent work of Count Lützow stimulate our countrymen to a more direct study of Bohemian history and life, that they may fully recognise the rights of this interesting people to preserve intact their language and institutions.

W. R. MORFILL.

#### THE LAST POEMS OF MARGUERITE OF NAVARRE.

*Les Dernières Poésies de Marguerite de Navarre.* Publiées pour la première fois avec une Introduction et des Notes par Abel Lefranc. (Paris: Armand Colin.)

It was announced a few months ago that M. Abel Lefranc, Secretary to the College of France, had discovered in the Bibliothèque Nationale a MS. volume of poems by Queen Marguerite of Navarre, which had remained unpublished for nearly three and a half centuries. The collection, regarding whose discovery and history M. Lefranc has already given an account, has at length been given to the world under the auspices of the Société d'Histoire Littéraire. The title of the MS. itself indicated that its contents were the "last works" of the illustrious writer of the *Heptameron*. Apart from this, however, there is sufficient internal evidence to show, not merely the authenticity of the poems, but that they contain the thoughts of "the pearl of the Valois" during the years immediately preceding her death in 1549. With all the gaiety of spirit which was natural to her, the Queen

had had to bear "more than her burden of that weariness common to every well-born creature." In her later years the "Marguerite des Princesses" had been tormented in body and soul "plus que ne peult porter ung cuer de femme." Her last works, therefore, partake largely of the nature of Confessions, and may almost be regarded as the earliest example in this department of literature in the French language. Certainly they cannot be regarded as the least important or interesting, seeing that their author was one of the most enlightened and influential spirits of the French Renaissance, and one of the most remarkable and sympathetic women of any country or time.

The poems which have now been brought to light comprise two Comedies, or rather Pastorals; ten letters in verse, three of which, however, are replies from Jeanne d'Albret, Marguerite's daughter; several lyrical pieces, including songs, dialogues, and elegies; and two longer poems, entitled "Le Navire" and "Les Prisons de la Reine de Navarre." The last-named poem occupies 170 pages, and is the longest of the Queen's works. Although "Les Prisons" has not before been published, another MS. of the work has been known for many years to be in the Bibliothèque Nationale. Its authenticity, however, did not appear sufficiently established to Le Roux de Lincy, although, it is true, he included a fragment of the poem in his edition of the *Heptameron*. M. Lefranc now holds that, had Le Roux de Lincy but known of the existence of the more recently discovered MS., his doubts must have been set at rest. Whether we have regard to internal or external evidence, it must be admitted that M. Lefranc's case is sufficiently convincing. Only Marguerite could have written a very considerable portion of the "Prisons"; and there is, indeed, less reason to consider it in any degree a joint work than the *Heptameron* itself.

Contemporary writers have made allusion to certain Pastorals which Marguerite had performed by the ladies and gentlemen of her court at Pau, Nérac, and Mont-de-Marsan; but of these no authentic copies have hitherto been found. The two Comedies contained in the present collection belong to that category. The first, "Comédie sur le Trespas du Roy," was apparently composed shortly after the death of Francis I. at Rambouillet, in 1547; and the grief of Amarissime, the shepherdess, at the loss of Pan, is but the expression of Marguerite's own feelings beneath the blow which deprived her of the brother who had held such a notable place in her affections from her earliest years:

"Mort qui m'as fait sy mauvais tour  
D'abatre ma force et ma tour,  
Tout mon refuge et ma defense,  
N'as scou ruyner mon amour  
Que je sens croistre nuict et jour,  
Qui ma douleur croist et avance."

The second dramatic piece, "Comédie jouée au Mont de Marsan," is specially interesting, as showing Marguerite's sympathy with the Reformed doctrines, and the mystical pietism in which her peculiar idea of Love was enveloped. The personages are la Mondaine, la Superstitieuse, la Sage, and la Reine de l'Amour de Dieu. It would,

perhaps, be difficult to define the purely material and egotistical life more succinctly than in the Confession of Faith, or rather of the want of it, of la Mondaine:

"J'ayme mon corps, demandez moy pourquoy:  
Pour ce que beau et plaisant je le voy;  
Quant à mon ame qui est dedans cachée,  
Je ne la puis toucher d'œil ny de doigt,  
Ce m'est tout ung, point n'en suis empêchée,  
Ame soit ame à qui l'a bien cherchée,  
Mon corps est corps, je le sens vivement,  
S'il a du mal, j'en suis toute fâchée,  
S'il a du bien, j'en ay contentement."

Je le pare et dore, Acoustre et decore De tous ornemens. Je le painctz et fardé, Remire et regarde Voire à tous momens;	De le tenir sain, C'est tout mon desain, Car je veux qu'il vive. De melencolie Et de maladie Pour luy suis crainctive."
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Between la Mondaine and la Superstitieuse, whose chief aim in life is to save her soul by the mortification of the flesh, la Sage, whom we at first take to represent Marguerite, attempts to act as mediator by means of the Reformed doctrines. She has apparently succeeded, when the Queen of Love appears and confounds them all with her glorification of Love as the one thing needful:

"Ces facheux sots qui mesdisent d'aymer,  
Et n'en eurent en leur vie cognoissance:  
Je vous jure Dieu et ma conscience  
Qu'ilz ont grand tort d'un tel plaisir blasmer."

Laissez parler, laissez dire,  
Laissez parler qui voudra.  
Mesdies qui veult mesdire;  
J'aymeray qui m'aymera."

The piece closes leaving the mind uncertain whether the love sung by the Reine de l'Amour is really human or divine—an artifice typical of Marguerite's own ideas on this subject. While, therefore, la Sage may represent the Queen's religious sympathies to a considerable extent, it is clear that the Protestant spirit of the day did not comprise the whole of her philosophy of life.

Among the lyrical pieces in the present collection are to be found some of the most tender and graceful lines, as well as some of the saddest, that have come from Marguerite's pen. While the former are but the expression of that sweetness and charm with which nature had endowed her, the latter, it is to be feared, are but too frequently the record of bitter personal experiences. Notwithstanding her two unfortunate marriages, and the open neglect of Charles of Alençon and Henri d'Albret, Marguerite, unlike that other daughter of the Valois, the Reine Margot of romance, remained faithful to her vows in the midst of a court whose manners were anything but austere. The troubles of her married life were borne by the Queen with unfailing resignation; and if there is one thing that stands out prominently from these last poems, it is the unswerving sense of duty with which she invariably confronted her most bitter trials. Here is a stanza from one of the lighter poems—it is a *chanson spirituelle*—in which there is no semblance of mental unrest or disillusion:

"O bergere, ma mye,  
Je ne vis que d'amours,  
Vray amour est ma vie,  
Qui d'aymer me convie."

Parquoy je n'ay envie  
Que sans cesser l'ayme tousjours.  
O bergere, ma mye,  
Je ne vis que d'amours."

Here, in another, is a different and, no doubt, a personal note:

"Vous m'aviez dict que vous m'aymés bien fort,  
Bien fort, bien fort, et ainsy je l'ay creu,  
Mais tost après vous feistes vostre effort  
D'en dire autant en un lieu que j'ay veu:  
Bien fort, bien fort, vous l'aymés, je l'ay scœu."

"Les Adieux" is another remarkable poem in a similar strain. It is the poignant expression of disappointed, or rather outraged, love; and in every one of the twenty-one stanzas there is a regretful farewell to something at one time tenderly associated with the object of a now dead or dying passion:

"Adieu lettres, epistres et dixains,  
Rondeaux, complectz, qui m'ont si bien servie,  
Dont le revoir et relire je crainctz,  
Qui à aymer encores me convie.  
Adieu tout ce de quoy j'ay eu envie  
D'user, pensant par cela mieulx vous plaire.  
Adieu tout l'heur et la fin de ma vie,  
Car l'importable ennuy me contrainct taire."

"Adieu l'adieu que tant de foys me distes,  
Quand loing de moy vous en falloist aller,  
La loyauté que garder me promister,  
Les promesses qu'eussiez bien deu celer,  
Puisque je vois faintise reveller  
Vostre vouloir et peu caché secret.  
Adieu l'adieu souvent dit sans parler,  
Dont la memoire augmente le regret."

"Les Prisons," besides being the longest of Marguerite of Navarre's works, is certainly one of the most important, inasmuch as it appears to form a synthesis of the whole intellectual and moral life of the author of the *Heptameron*. The selection of the title as a symbol of the mental trials to which she had been subjected seems eminently natural. Her grandfather, Charles Duke of Orleans, the poet, had suffered captivity for twenty-five years in England; her brother, Francis I., and her husband, Henri d'Albret, had both been in Spanish prisons; and many of her favourite protégés, such as Clément Marot, Gérard Roussel and others, had undergone a like experience in France. The captivity of Francis, following upon his defeat at Pavia, particularly affected his sister; and the incident may be said to have been one of the crises in Marguerite's life. As she herself had been spared any direct experience of a material prison, she seems to have deemed it all the more fitting to make use of this analogy in portraying the troubles of her own inner life. "Les Prisons" shows in form, as well as in other respects, the influence of Dante, to whom Marguerite makes more than one allusion in other works. Throughout the poem the writer appears as a man—and that for obvious reasons—but the circumstantial accounts, towards the close, of the death of Marguerite of Lorraine, the Queen's mother-in-law, of Charles of Alençon, her first husband, and of Francis I., her brother, remove any possible doubt regarding the authorship. The work shows in allegorical form the principal stages in Marguerite's life, and the succession of moral prisons in which she was confined before obtaining her final emancipation in the Divine love. The prisons



are three: Love, Worldly Ambition, and Human Knowledge; and the manner in which the analogy between these and physical duress is constituted makes this poem one of the most curious productions of the age in which it was written. A glimpse of the Queen's method may be obtained from a passage in the first "prison," where the writer is represented as languishing under the thralldom of the "amye tant aymée":

"Ne vous ouvrez, fenestre, pour le jour,  
Car j'ay icy la lumiere d'amour,  
Par qui je voy le bien qui me fait vivre,  
Dont je voudrois jamais n'estre delivre."

The ambition represented by the second "prison" is to be realised by the acquirement of such knowledge as will gain the ear of princes, one of the chief requisites at that time being to speak all languages well, "affin de faire en tous pays harangues":

"Je parleray myeux que tous si je puy:  
Les livres j'ay qui sont la porte et l'huys  
Par où l'on va à l'honneur de science,  
Repoz n'auray, ny paix, ny passience,  
Qu'à bien parler ne soye parvenu,  
[Moy] qui à sçavoir toute chose est tenu."

The final stage of captivity, however, is the most curious. The pillars supporting the Prison of Knowledge are constructed by the captive of books, relating to every department of knowledge—poetry, law, medicine, mathematics, history, rhetoric—and may be taken to represent an encyclopaedia of the sixteenth century. But without the Divine light all the learning of the Renaissance proves but so many intellectual bonds, and it is only when it penetrates into the prison that the state indicated in Marguerite's favourite device, "Ubi spiritus, ibi libertas," is attained:

"D'autre part, viz tumber mes livres beaulx,  
Où sont comprins les sept artz liberaulx;  
Ce feu les a de tresbuscher hastez,  
Mais toutesfoys ne les a pas gastez,  
Car j'appercevez que leur beaulté premiere  
Croissoit tant plus recevoit de lumiere."

The final poem, "Le Navire," derives its title from the first line, where Marguerite compares herself with a ship "stranded far from her true port." It also is written after the death of Francis I., and consists largely of dialogues between brother and sister regarding the purpose of human life. At times Francis remonstrates with his sister because of her excessive grief at his loss, previous to which, Marguerite writes, her life had been "pleine de sucre et miel." In this poem we find incidentally what appears to be a direct allusion, in connexion with the battle of Pavia, to the historic phrase, "Tout est perdu fors l'honneur," attributed to Francis with reference to his defeat. The most curious feature of the poem, however, is the part which Marguerite apportions her brother. Francis, strangely enough, is made to counsel the diligent study of the Scriptures and to defend the doctrines of the Reformers:

"Margueritte, et pourquoi n'as tu trouvé,  
La margueritte et perle evangelique,  
Que l'Escripture a si fort approuvée."

Although Marguerite had encouraged and protected the professors of the Reformed religion, political considerations had latterly compelled Francis to persecute the Vaudois and other Protestant sects, and even she was

unable to save certain of her favourites from persecution and the stake. The Queen, therefore, may have presented the perfections of her brother in somewhat too brilliant colours, but the fault is one not far removed from virtue in a sister. Marguerite herself, in these "last works," must excite our greater sympathy and admiration as a woman, while as an influence on the literary and intellectual spirit of her time she presents claims to even a higher place than history has already accorded her.

J. MANSON.

#### NEW NOVELS.

*Earth's Enigmas.* By Charles G. D. Roberts. (Boston & New York: Lamson, Wolfe & Co.)

*Lesbia.* By Mrs. Anna C. Steele. (Bell.)

*A Gentleman's Gentleman.* By Max Pemberton. (Innes.)

*The Lost Pibroch, and Other Stories.* By Neil Munro. (Blackwoods.)

*The Tale of Ten.* By W. Clark Russell. (Chatto & Windus.)

*Malombra.* By Antonio Fogazzaro. Translated by F. Thorold Dickson. (Fisher Unwin.)

*A Bride's Experiment.* By C. J. Mansford and J. A. Inglebright. (Bellairs.)

*Platonic Affections.* By John Smith. (John Lane.)

*A Village Drama.* By V. Schallenger. (Bliss, Sands & Co.)

*Among the Bracken.* By Mrs. Hartley Perks. (Constable.)

*A Cumberland Tragedy.* By Percy Russell. (Mentz Kenner.)

THE Canadian poet and prose-writer, Prof. Charles G. D. Roberts, is not as widely known in this country as he deserves to be: his work is strong, individual, and distinctive. In the present volume of short stories—some of which have appeared in *Harper's*, *Lippincott's*, and *Longman's magazines*—the author discloses an especially interesting phase of his art, one, moreover, wherein he has acquired great mastery. The title, *Earth's Enigmas*, indicates the nature of most of the tales, although it does not apply to grim imaginings such as "A Tragedy of the Tide," or to faithful studies of rough-hewn backwood characters such as are drawn in "The Romance of an Ox-team." Prof. Roberts plays upon many chords of emotion; he kindles the imagination in a variety of ways; and so carefully wrought is each presentment, so artistically winnowed in each case is the essential from the unessential, that a difficulty exists in pointing to what is most noteworthy in the volume. Three studies of animal nature stand out for their elemental strength. The first story, in which two hungry panthers meet their death when they thought to make a well-earned meal upon the tender flesh of a young girl, is distinguished by a poet's sympathetic insight, which enables him to penetrate through surface differences to the primitive love of offspring that man

shares with the animal creation; "Strayed" and "The Young Ravens that Call upon Him" treat of the same problem of eternal strife from other points of view. The author writes with reserve, with knowledge, and with concentrated force. In the main his language is so eminently appropriate that the few infelicities—such as "along beside" and "over across"—jar all the more upon the reader; here and there, too, the defects of a poet's prose are present, as, for example, in the exaggerated use of words such as "tireless," "moveless," "tideless," and "viewless"; but these blemishes serve only to emphasise the fine quality of the work as a whole.

The reader of Mrs. Anna C. Steele's new novel may hazard safely that she is an accomplished horsewoman, that she knows the joy of a mad gallop over springy, green turf, and has experienced the pleasure of a cross-country ride on a spirited animal. There are a number of fences in *Lesbia*, which, for the most part, the author takes in gallant style, although occasionally she pulls up at an awkward moment, thus causing the rider to be thrown forcibly forwards. After surveying the final obstacle for a long time, however, Mrs. Steele turns aside and slips through a convenient gap in a hedge hard by. The book contains several good situations, notably that of little Lesbia's experience when mounted on the bay thoroughbred, Sir Bevis. The scene is laid in Sussex: we are conscious of the broad, wind-swept expanses of the Downs, and the atmosphere throughout is breezy and vigorous. A clever contrast is made between the staunch, persevering hero, Kenneth Ross, and Lesbia, the irresponsible daughter of a dancing mistress; but, as has been hinted, the dénouement is unsatisfactory. Never do "gorse and gossamer foregather" thus. A breath of north wind, a clouded sky, and the Lesbians in life repeat their experiments with the thoughtless Lord Ulicks.

Sir Nicolas Steele, Bart., was an Irishman and a rogue—a genuine, consistent rogue, without a trace of those inconvenient scruples which cause the villain to pause ere he commits a crime that is worth the telling. A spendthrift with a heart aflame, a pleasure-lover with an eye for a beautiful woman and an educated taste in wines, Sir Nicholas regarded the whole world as his peculiar hunting-ground, its treasures, although for the moment distributed, as belonging rightfully to himself. He was a gentlemanly, rollicking rascal withal, who would not have injured a fellow-creature—unless, indeed, that fellow-creature chanced to obstruct any of his schemes, and then he was as unmoral as a whirling bullet. The world would know nothing of this brave gentleman had not his valet, the faithful Hildebrand Bigg, possessed at once an observant nature and a graphic pen. Bigg was a kindred soul to whom his master confided all his projects, save when a woman was in question, and then the Irish baronet was silent and inscrutable. The adventures of these two worthies, swashbucklers both, are told by Bigg in a fashion that does infinite credit to his intelligence and to the training of his

pastors and masters in early life. Although, for all we know, Sir Nicolas is still quartered in the remote Russian village, and his companion still lives at his ease in America, the style adopted in the narrative is that of a century ago; this, however, does but add piquancy and charm to the thorough-going, and, if the word may be allowed in this connexion, straightforward villainies here disclosed. The passing of the great white diamond is one of the best things in *A Gentleman's Gentleman*—a vastly entertaining book, upon which Mr. Max Pemberton is to be congratulated.

At his best, Mr. Neil Munro is a writer of whom account must be taken. He has been widely hailed as a foremost interpreter of the Gaelic sentiment and the Gaelic character; and when he is articulate, as in some of the tales in *The Lost Pibroch*, there is no doubt that he does interpret. For example, in "Black Murdo," a clear, strong, and penetrating note is struck: a note blent of vibrations essentially Celtic, of a quality akin with the lochs, the mountains, and the drifting cloud-effects of the remote Highlands. Here the author discloses skilfully that deep, persistent hatred which in old times divided clan from clan, and even families of the same clan, as surely as if a wide, bottomless chasm separated their hamlets: a hatred not only true in itself, but a typical sentiment from which spring a thousand otherwise inexplicable traits of the modern Gael. The actors in the grim tragedy are deftly detached and ably re-grouped. Black Murdo, of Cladichside, year after year, though it was hard to keep the thirsty blade sheathed, repressed his fierce hatred for Diarmed the Red; finally, when old age had intensified the unappeased desire into a dominant passion, his laugh was a laugh of satisfied joy as he shouted to his dead woman's son, Rory the Red, "White love, give him it"; and his eyes were aflame as he watched the youth plunge a dirk into the heart of his own father. Unfortunately, the high-level achieved in this, and one or two other stories, is not maintained. Almost without exception, the material is good; but frequently it is not shaped into a forceful, homogeneous whole. The attempt to find English equivalents for Gaelic phrases has resulted in a number of sentences wherein the meaning is obscure, and the intended rhythm entirely absent. The following quotation will show how unequal and unnecessarily strained is the style in places:

"Up grew the trees, fast and tall, and shut the little folks in so that the way out they could not get if they had the mind for it. But never an out they wished for. They grew with the firs and alders, a quiet clan in the heart of the big wood, clear of the world out-by."

On almost every page there are phrases that offend, by reason of inverted structure, undue bending of English words, or straining after effect. But, when all is said, the faults in *The Lost Pibroch* are of a kind which reserve and a constant heed to the appropriate use of words will cause to disappear; and the book is to be cordially welcomed as an addition to the literature of the Gael, that is, being so much discussed at present.

As has frequently been observed, the province of criticism is to give praise intelligently, quite as much as to call attention to ineptitudes or weaknesses; moreover, it is obviously unfair to apply the same test to every work of fiction. Mr. Clark Russell has written many stirring books, and in *The Tale of Ten* he gives us another eminently readable story of the kind with which his name is associated. If the plot bear signs of mechanical construction, if the incidents are introduced somewhat arbitrarily, this will not detract from the popularity of the work. Plunder was the object of the ten broken-down gentlemen who embarked as passengers on board Captain Benson's good ship *Queen*; as the gang, however, did not get to work in earnest until well on in the second volume, the length of the story might have been reduced with advantage. The author, who once more exhibits his intimate knowledge of nautical affairs, tells of horrors and hairbreadth escapes with his customary skill. Margaret Mansel is the heroine whose charms are responsible for the death of one of the ten, for the heavy, if not broken, heart of gallant Capt. Congreve, and for the final happiness of Commander Boldock.

It says much for the power of the Italian novelist Antonio Fogazzaro that even in translation he can hold the attention of the reader throughout 550 closely printed pages. The heroine, Malombra, whose name supplies the title of the work, had "a black heart, a glowing imagination, and an intellect shaken, but not overturned." For the most part, the book consists of a masterly study of her strange nature, and of that of Silla, whom she believes to have met on earth in a former existence. It is a remarkable analysis, wherein each incident is made to enhance the general effect. Mr. F. Thorold Dickson has translated *Malombra* with understanding and sympathy.

The time has come when the problem of sex, if it be taken as the central interest in a book, must be treated by a master in a masterly way. We have had enough, and more than enough, for the present at any rate, of ineffective attempts to deal with the subject. There is much dash and vigour displayed in *A Bride's Experiment*; but the book would have been more acceptable, if Messrs. Mansford and Inglebright had not dwelt so long and so laboriously on the heroine's views regarding the native lubras and piccaninnies of Australia. The characters, notably that of Sandy, the misogynist, are overdrawn; the construction is faulty and often inconsequent; but despite these shortcomings, the story is one of average merit.

The hero and heroine of Mr. John Smith's novel make the curious experiment of going through the marriage service, not for the reasons set forth in the Prayer Book, but solely in order that they may, without raising the ire of estimable Mrs. Grundy, live together as comrades who have many interests in common, but between whom no bond of love exists. Some persons, doubtless, will dismiss the book with the word "impossible," but that adject-

ive cannot be employed too cautiously; moreover, in the present instance the author is so pleasantly persuasive in all he writes, that, for the time at any rate, the question of possibility or probability does not obtrude itself. The reader will not feel inclined to quarrel with Mr. Smith for the light and breezy way in which he deals with the problem; therein lies much of the charm of *Platonic Affections*. Delightfully drawn as is the character of Parson Passmore, it must be said that he, and the incidents with which he is connected, are given undue prominence, and this detracts from the unity of the narrative. By the way, is Mrs. Whitstable intended to quote or to misquote Browning? In any case, no improvement has been made upon the poet's second line as given on p. 29:

"The little more—and how much it is!  
The little less—and what miles away!"

The story, issued in the "Keynotes" series, is well worth reading.

*A Village Drama* is aptly named. The characters are essentially provincial, the horizon limited to the view obtained from Spriggs—a backwood village in California. The sense of remoteness is well maintained, and throughout there is evidence of a painstaking attempt to catch and faithfully interpret the outwardly uneventful life in that Far Western settlement. Many passages give a sense of verisimilitude. It is in the power to select and emphasise that V. Schallenger is weak. The material requires to be sifted and remoulded, the important incidents to be thrown into bolder relief. The motif of the book bears some resemblance to that of *La Jambette de Kors Davis*, a short story of rare power by the Belgian writer, George Eekhoud.

Mrs. Hartley Perks's second story is on much the same lines as its predecessor. Readers of fiction are familiar with the types of character who figure in the pages of *Among the Bracken*, and the slender plot—except for the final incident, which conflicts with all that has gone before—is destitute of noteworthy features. Nevertheless, the simple, direct method of narration, the healthy atmosphere, and the faithful, if not very profound, study of life in the quiet village of Dallochan, give to the volume a certain charm. The Scottish dialect is sparingly employed, but it is introduced with such monotonous regularity that it almost seems as if the author had set apart every tenth page for Laban's dry witticisms or Bobbie Girran's sallies of youthful humour. John Hasteltine, too, would gain in consistency and in dignity were he shorn of some of his superabundant sentimentality.

It is to be regretted that Mr. Percy Russell did not revise the proofs of *A Cumberland Tragedy* with greater care. The book is full of redundancies, repetitions, misplaced parts of speech, and clumsy sentences. If for no other reason, the task of perusal would be irksome. Moreover, this story of a wife's ordeal, as it is called, is so crude in conception, so lamentably lacking in cohesion and design, that it must fail to satisfy the least exigent of novel readers.



The author is evidently sincere, and it may be that strenuous effort and patient care will enable him at some future date to produce a good story.

FRANK RINDER.

## TWO BOOKS ON ITALY.

*Italian, Ansichten und Streiflichter.* Von Victor Hehn, Fünfte Auflage. (Berlin: Bornkräger.) The late Victor Hehn's collected essays on Italy are here preceded by a short account of the author. Although Hehn's life was not adventurous, and met with no more stirring incident than an undeserved imprisonment at St. Petersburg, yet the biography is an interesting one, and it bears throughout the impress of the strong personality of its hero. Clear-sighted, and strong in his likes and dislikes, Hehn was a good friend and a good hater. The Italian nation may well be grateful to him for his *Pro Populo Italico*: no indiscriminating piece of praise, but a judicious reminder of the many good qualities of the Italians, accompanied by a frank admission of what points of their character require amendment. Of the Sicilian (or West Sicilian) character he speaks with most severity and least hopefulness. His curious antipathy to the English shall not provoke us to be unjust to his memory. Not a novelist or a writer on popular topics, Hehn was, of course, not widely known in England; but we never heard anyone who was acquainted with his work speak lightly of it, and we have no inclination to begin. The strong points which made their mark in his *Kulturpflanzen und Haustierte* are traceable in the small-scale studies which make up this volume: the papers on Rome, Sicily, the Low Ground, the Rocky Ground, Landscape, the Animals, and others. The author had a sharp eye for noting and a picturesque pen for reproducing the things which most strike a German who crosses the Alps and Apennines. He sets before us surely and vividly the colour, the soil, the architecture, &c., the cultivation of the peninsula. His own reading and training were such that he seldom fails to explain as well as describe. He must have been one of the earliest of the nature-observers to feel the essentially modern desire to explain as he goes along even the minor features and the smaller generalisations. Truth of description and depth of examination strike his reader all through the book. Yet it is not too serious. The naturalist's fancy pleases itself with the thought of what good results might follow if ten thousand fair-haired girls could be shipped from the Weser and the Elbe to Apulia, while a like number of dark-skinned beauties from the South were given as brides to the honest peasants of Hanover and Mecklenburg. Some of Hehn's Latin quotations are happy enough, but they are not always carefully printed.

*The Country of Horace and Virgil.* By Gaston Boissier. Translated by D. H. Fisher. (Fisher Unwin.) We are glad to see, under the above title, a translation of the *Nouvelles Promenades Archéologiques*. M. Gaston Boissier is one of the most skilled of popularisers and one of the most enjoyable of guides. No one who travels with him runs any risk of losing his time. Light, lucid, and up to date, M. Boissier's essays make travel interesting and scholarship entertaining. He knows the great secret of not lingering too long on one topic; and he keeps alive the reader's interest, by cunningly drawing in all the subsidiary points, all the "literary epithets," all the scholarly reminiscences which can enrich the main thing at which he bids us look. His "Aeneas in Sicily" does not rely only on the adventures of that hero, but brings to memory also the fields or sea-cliffs of Theocritus and the happy hunting-grounds of Verres. We have often

had occasion to admire the art and learning of M. Boissier, and hope for many more occasions of admiring them; but we do wish him a better translator than Mr. Fisher. It is not that Mr. Fisher does not understand French (though at p. 70 he has turned *une voûte* of the *Cucumella* into "two domes"), but he does not understand his author's subjects with any sort of accuracy. The same kind of mistakes which disfigured his *Rome and Pompeii* may be found—and perhaps more numerous—in the present volume. "The monks of M. Thomasi Crudeli" (for "works") must be a misprint; but "Acestus" for "Acestes" occurs more than once, and no ordinary misprint could turn "The Doric order" into "The Gothic order," or bring Livius Andronicus to Rome in 514 B.C. Nor can we well forgive the forms "Mons Lucretalis," "Polycletes," and "Scalager." It would have been so easy to have the sheets of the translation revised by a competent person.

## NOTES AND NEWS.

MR. JOHN MURRAY's forthcoming edition of Byron's Works in Prose and Verse will be edited by Byron's grandson, the Earl of Lovelace. In addition to the new material collected for many years by Mr. Murray, the edition will contain unpublished MSS. and letters contributed by the editor from Lord Byron's correspondence with Lady Byron and other persons.

MR. GLADSTONE's new volume of *Studies Subsidiary to the Works of Bishop Butler* will be published at the Clarendon Press early in July. Part I. will consist of eleven chapters on Butler himself. The substance of one of these, a reply to the Bishop's censors, appeared in the *Nineteenth Century*, and most of another chapter, that treating of Butler's celebrity and influence, was published in *Good Words*; but each of these has now been revised and supplemented by Mr. Gladstone. Part II., consisting of ten chapters, is devoted to such subsidiary studies as "Discussion of a Future Life," "Necessity or Determinism," "Teleology," "Miracle the Mediation of Christ," and "Probability as the Guide of Life"; and of these only part of the first has appeared in the *North American Review*. The volume will be published simultaneously in this country and in America.

MR. T. FISHER UNWIN will publish in a few days a History of the Portuguese in South Africa, by Dr. G. M. Theal, to whom we already owe so many valuable works on that portion of the globe. Beginning with an account of the Bushmen and Hottentots, the aborigines of the wide tract that lies between the Cape and the Zambesi, he traces in detail that romantic record of discovery and colonisation by the Portuguese which began early in the fifteenth century, but has left so little at the present day. Besides maps, the volume will contain an exhaustive list of authorities and an index.

MR. JOHN LANE announces for publication a complete bibliography of fencing and duelling, as practised by all European nations from the middle ages to the present day, by Capt. Carl A. Thimm. This is intended to be a standard work of reference, brought down to date, with a classified index, arranged in chronological order, of books, &c., on the subjects dealt with, published or in MS., in all European languages and in all countries. All memorable duels from 1712 to 1892 have been carefully noted in chronological order, as well as the accounts of duels which have appeared in the *Times* from 1831 to 1895.

MR. RIDER HAGGARD's story, "The Wizard," after running serially in the *African Review*, will be published in England as "Arrowsmith's

Christmas Annual," and in America in book form by Messrs. Longmans, Green & Co. The tale deals with the conversion of a savage tribe in Africa by a missionary, who takes his stand upon a literal interpretation of the New Testament promises.

MR. REGINALD F. STATHAM is about to issue with Mr. T. Fisher Unwin a story of adventure in a British colony, entitled *Mr. Magnus*. It is in part the character-sketch of an autocrat of commerce, the director of some ruby mines which penetrate more deeply than any others into the bowels of the earth.

MR. T. FISHER UNWIN is about to issue, as the fourth volume in his series of "Little Novels," *Margaret Grey*, by Mr. H. Barton Baker. The story deals with the poverty and poetry of those who live without "visible means of subsistence."

MR. BERNARD QUARITCH will publish, in the course of the present season, a new and revised edition of *A History of Gardening in England*, by the Hon. Alicia Amherst, with 67 illustrations of old English gardens. The first edition, issued last winter, was sold out within two months.

MESSRS. CASSELL & Co. are about to publish a cheap edition of *Conversations with Carlyle*, by Sir Charles Gavan Duffy, who has written a new preface, embodying the opinions of Mr. Lecky and Sir Walter Besant.

A SECOND edition has already been called for of Major Sharp Hume's book on *The Courtships of Queen Elizabeth*, which was only published a few weeks ago.

THERE has just been issued to members of the Harleian Society the fourth and concluding volume of Hunter's *Pedigrees and Memoranda*, edited, from the MS. in the British Museum, by Mr. J. W. Clay, who has added notes and an index. The four volumes together fill 1454 pages.

At a meeting of authors and journalists recently held at the office of the *New Age*, Temple House, E.C., it was unanimously resolved to pay a fitting tribute to the memory of the late James Ashcroft Noble by raising a memorial fund. The following gentlemen consented to serve on the committee of the fund: Messrs. Grant Allen, F. A. Atkins, Mackenzie Bell, William Canton, Hall Caine, William Clarke, Prof. Dowden, Dr. Conan Doyle, A. E. Fletcher, R. H. Hutton, Lionel Johnson, Coulson Kernahan, R. Le Gallienne, Gerald Massey, H. W. Massingham, A. H. Miles, Henry Norman, Sir Edward Russell, and William Watson. Contributions to the fund will be gladly received by the hon. treasurer, Mr. A. E. Fletcher, 7 De Crespigny-park, Denmark-hill, S.E.

THE annual meeting of the National Indian Association, in aid of education and social progress, will be held at the Imperial Institute on Thursday next, at 4 p.m., when Mr. H. A. Acworth will read a paper entitled "Reminiscences of Western India." Sir Alexander Miller (late legal member of council) will be in the chair; and among those who have promised to address the meeting are Sir William Markby, Mrs. Steel, and Mr. Bhowmagree.

ON Thursday next, Messrs. Sotheby will begin the sale—which will last altogether for six days—of a collection of books and MSS. brought together from several different sources. Here may be found things to suit all tastes, if not all purses. Among the books proper, we may mention the largest known copy of the *Nuremberg Chronicle*, the first edition of the *Canterbury Tales* that was printed by Caxton, the second, third, and fourth Folios of *Shakespeare*, Milton's *Lycidas* (1638), Eliot's

American Bible, the Kilmarnock Burns, a number of presentation copies from the library of Wordsworth, a series of Gould's "Birds," and the rarest opuscula of Thackeray and Dickens. The MSS. fall into two classes. On the one hand, we have illuminated Horae of the fourteenth and fifteenth centuries; on the other hand, such modern documents as the juvenile stories of Charlotte Brontë, and letters of Burns and Southey. Of special interest are—a pane of glass on which Carlyle wrote when a student at Edinburgh; a lock of Napoleon's hair cut off on board the *Bellerophon*; a series of large pen and ink drawings by Thackeray, extracted from an album formerly the property of Mrs. Robert Bell; and a set of illustrations to Harrison Ainsworth's works, by Cruikshank and Phiz, which have been in the possession of the novelist's daughter.

#### UNIVERSITY JOTTINGS.

THE following are the arrangements for the celebration next week of Lord Kelvin's jubilee as professor of natural philosophy at Glasgow. On Monday evening the university will give a conversation, at which there is to be a special exhibition of Lord Kelvin's many inventions. On Tuesday morning addresses will be presented to Lord Kelvin by delegates from British, colonial, and foreign universities, and from other learned bodies of which he is a member; and in the evening a banquet will be given to him by the corporation of Glasgow. On Wednesday the senate of the university will invite the visitors to sail down the Clyde. It is expected that about fifty distinguished visitors from Europe, America, and the colonies will be present, in addition to 150 from the United Kingdom.

THE University of Cambridge proposes to confer honorary degrees upon the following distinguished foreigners: LL.D., T. M. C. Asser, professor of international law at Amsterdam; Prof. Felix Liebermann, Doctor in Letters.—Samuel Berger, secretary of the faculty of Protestant theology at Paris; Louis Duchesne, director of the Ecole Française de Rome; Michiel Johannes De Goeje, professor of Arabic and Turkish at Leyden; Adolph Harnack, professor of theology at Berlin; Francis Andrew March, professor of the English language and comparative philology in Lafayette College, U.S.; Theodor Zahn, professor of theology at Erlangen. Doctor in Science.—Carl Gegenbaur, professor of anatomy and director of the Anatomical Institute, Heidelberg; Felix Klein, professor of mathematics at Göttingen; Simon Newcomb, professor of mathematics and astronomy in the Johns Hopkins University, Baltimore, and superintendent of the American Nautical Almanac.

THE name of Prof. March, of Lafayette, has also to be added to the list of those upon whom an honorary degree will be conferred at the Oxford Commemoration.

DR. MANDEL CREIGHTON, Bishop of Peterborough, will deliver the fifth Romanes Lecture at Oxford on Wednesday next, in the Sheldonian Theatre, his subject being "English National Character."

MR. H. E. WOOLDRIDGE, Slade professor of fine art at Oxford, proposes to deliver three lectures next week, concluding his course on "The Art of Painting."

PROF. SAYCE will deliver a public lecture at Oxford on Thursday next, in the hall of Queen's College, upon "Babylonia in the Age of Abraham, according to Recent Discoveries."

MR. J. BASS MULLINGER, of St. John's, university reader in history, has been elected

president of the Cambridge Antiquarian Society, in succession to Mr. W. M. Fawcett.

THE court of governors of Victoria University has resolved to institute an honours school of modern languages and literatures.

AT University College, London, Mr. Ernest Gardner, recently director of the British School at Athens, has been elected to the Yates chair of archaeology, which has been vacant since the death of Reginald Stuart Poole; and Dr. E. Denison Ross has been appointed to the chair of Persian formerly held (jointly with the chair of Arabic) by Prof. Rieu, now at Cambridge.

THE University of Toronto has conferred the honorary degree of LL.D. upon Mr. Goldwin Smith, in consequence of which a member of the senate, Judge Falconbridge, has thought it his duty to resign.

ANTIQUARIES and those interested in charters will be glad to learn that the University of Edinburgh is preparing for publication by subscription a complete Calendar of the collection of writs—over 3000 in number—bequeathed to the library by the late David Laing, LL.D. The work will form a goodly volume of 800 pages, with necessary indexes, in the style of the Government Record publications; and as it will contain abridgments of all the writs, which date from 1160 A.D. downwards, it will offer a large field for research. The full value of the work, even to the general public, will be understood when it is stated that, while some districts are more largely represented than others, the writs affect nearly every county in Scotland, and contain copious references to persons and places in their respective localities. Especially is this the case with writs of properties in Edinburgh and other burghs, of which there are many. The numerous charters between 1160 and 1400 contain much information as to old names of places and families, while those of later date are also useful as indicating boundaries of lands, forms of tenure, and peculiar customs. English writs are also represented, and upwards of a hundred of the older ones relate to Northumberland. To place this large and important body of information before the public a subscription list is opened, and intending subscribers are asked to send their names to the librarian. The edition will be limited, and the price—a guinea—will be raised to purchasers after publication.

#### ORIGINAL VERSE.

##### JUNE—IN COUNTRY AND TOWN.

THIS morning I heard the thrush sing  
From his branch at the edge of the wood;  
The lark—oh, he soared and trilled  
Just as gladly as ever he could.  
And the children here in town,  
As I watch them pass along,  
Are all of them tripping with happy feet  
To the tune of their hearts' own song.

FOR it's June in the sunny meadow,  
It is June in the dingy street,  
And the organ plays in the narrow ways  
To the children's dancing feet.  
Oh! it's June, June, June,  
And the world is all in tune:  
I hear the beat of the children's feet,  
And the buzz of the summer noon.

THE sun is a-blaze in the sky,  
The grass in the meadow is deep;  
The windows in town are gay, are gay,  
And flowers in London are cheap.  
And the horses' feet keep time,  
In the noonday's drowsy hum,  
To voices that break into happy song  
For joy that the summer is come.  
Oh! it's June, June, June,  
And the world is all in tune:  
And hearts must beat when flowers are sweet,  
And the summer comes so soon.

TO-night with the moon on her throne  
All the woods are a wonder of dreams;  
The streets in the town look strange  
In the pomp of her silvery beams.  
And the winds in park and square  
Go whispering to and fro,  
And all of the leaves are awake and stir  
At the touch of the fairy glow.  
For it's June in the grassy meadow,  
It is June in the city street;  
And the moon is bright in the summer night  
And the summer winds are sweet.  
Oh, it's June, June, June,  
And the world is all in tune:  
And all hearts beat in the summer heat  
For bliss of the summer's boon.

H. COURTHOPE BOWEN.

#### OBITUARY.

##### EDWARD ROSS WHARTON.

THE small band of students of philology in England has suffered a heavy loss by the death of Mr. E. R. Wharton, fellow of Jesus College, Oxford. Though never very strong, he seemed latterly to have recovered from the effects of more than one severe illness. Up to Wednesday of last week he was able to be about and do his ordinary work. Alarming symptoms then suddenly set in, and he died on the afternoon of Thursday, June 4, in his house at Oxford, overlooking the Parks. In accordance with his express wish, his body was taken to Woking for cremation, and his ashes were scattered to the winds.

Edward Ross Wharton was born on August 4, 1844, at Rhyl, in Flintshire, which gave him a qualification by birth for a Welsh fellowship at Jesus. He was the second son of the Rev. Henry James Wharton, vicar of Mitcham, in Surrey. His mother—who survives him—was a daughter of the Right Hon. Thomas Peregrine Courtenay, brother of the tenth Earl of Devon. A younger brother, Henry Thornton Wharton—who died in August of last year—was himself well known as the author of a charming book on *Sappho*, which has passed through several editions.

Edward Wharton was educated as a day-boy at the Charterhouse, then in its old quarters at Smithfield, under the head-mastership of Canon Elwyn. Prof. Jebb and Prof. Nettleship belonged to a slightly earlier generation; among his immediate contemporaries was the present Attorney-General. In 1862, he was elected to a scholarship at Trinity College, Oxford, at the same time with his life-long friend, Mr. John Gent; but neither of them came into residence until October of the following year. It used to be said of him among the undergraduates, that he had read Liddell & Scott through. When asked in later life whether this was true, he replied: "Yes; except that I read it through twice." He won the Ireland in his second year, though for the Hertford and the Craven he came out only as proxime. In classical moderations, and again in the final school of Literae Humaniores, he was placed in the first class, among other names in the list being those of Prof. Case and Prof. Wallace. Shortly after taking his degree, he was elected to a fellowship at Jesus, in company with the present Bishop of Chester; and he remained associated with that college until his death, adopting enthusiastically its Welsh traditions and the linguistic tastes of many of his colleagues.

In 1870, he forfeited his fellowship by marriage. His wife was a daughter of the late Samuel Hicks Withers, of Willesden, to whom he had been attached from boyhood. They had no children. But she devoted herself to his interests, sharing his travels, entertaining his friends, encouraging the amusements of the undergraduates, and—when need



arose—nursing him with the utmost solicitude. After a brief period of school-work at Clifton, he returned to Oxford, and was re-elected to an official fellowship at Jesus, his duties being those of assistant tutor and Latin lecturer.

Wharton was always passionately fond of travel. In his undergraduate days he had made the acquaintance of Karl Baedeker, of Coblenz, whither he had gone to consult an oculist; and the earlier editions of Baedeker's Guide-books owe not a little to his suggestions. Later on, he gave continual help to the series of "Thorough Guides," edited by Baddeley and Ward. He had walked on foot over great part of the British Isles, and at one time used to go every autumn to Switzerland or Tyrol. He also managed in his vacations to visit Greece and Italy, Canada and the United States, Palestine and Egypt, Russia and Norway.

But while travel was his amusement, philology was the serious occupation of his life. Starting from an exceptionally wide and exact knowledge of Latin and Greek, he made it his business to become acquainted with everything that the Germans wrote on his subject, though he did not enlist in any one of their many schools. He also taught himself enough of the cognate languages, to enable him to avoid mistakes in illustrating his Latin and Greek etymologies. His methods were essentially critical. He had no scruple in adopting from others whatever commended itself to his independent judgment; but, for the most part, he worked on original lines, and paid the penalty of being sometimes misunderstood.

In 1882—before, as he himself admitted, he had fully realised the difficulties of his subject—he published *Etyma Græca*: an etymological lexicon of classical Greek, in which are given (somewhat dogmatically, and without adequate explanation) etymologies of about 5000 words to be found in the standard authors. This was followed, in 1890—when he had acquired a firmer grasp of the principles of scientific etymology—by *Etyma Latina*, constructed on a similar plan, though with some concessions to weaker brethren: notably, an appendix, showing the changes which letters undergo in the sister tongues as well as in Latin. Between 1888 and 1893, he sent several papers to the London Philological Society, entitled "Latin Vocalism," "Loanwords in Latin," "Latin Consonant Laws," "The Greek Indirect Negative," and "Some Greek Etymologies"; and in 1892, induced by his esteem for M. Victor Henry, he wrote a notable paper (in French) for the Société Linguistique on "Quelques a Latins." He was also an occasional contributor to the ACADEMY and the *Classical Review*. It happens that the June number of the latter, which has appeared since his death, contains a brief note from him on "The Origin of the Construction *ob id*," which he illustrates both from palaeographic sources and from Sanskrit. We must not forget to mention two translations, of the Poetics of Aristotle and of Book I. of Horace's Satires, in which it pleased him to exhibit verbal fidelity to the original, combined with a mastery of English idiom.

In his preface to *Etyma Latina*, which is characteristically dated on St. David's Day, Wharton remarks that "in England even the worst etymologist meets little encouragement." There can be no doubt that his failure to win public recognition induced him latterly to turn to a fresh subject—genealogy, which has this much at least in common with philology, that it is equally capable of precise statement. The first research to which he addressed himself was to obtain evidence of the descent of his father from the Westmoreland Whartons. In this he was unsuccessful, though he succeeded in tracing his pedigree

through a long chain of copyholders at Winfarthing, in Norfolk. He was thus led on to study the history of all who bore the name of Wharton or Warton. The greatest of these, of course, were the Whartons of Wharton Hall, in Westmoreland, regarding whom he compiled, mostly from the Public Records and other unpublished sources, no less than fourteen volumes of MS. collections. One result of his exhaustive researches may be mentioned, for the benefit of G. E. C. when he reaches the name of Wharton in his *New Baronage*. In the Wharton Peerage Case it was laid down by the House of Lords that the barony was created by writ in the first year of Edward VI., and consequently descended to heirs general. This decision, which agrees with the account in Dugdale, seems to have been arrived at only because no patent could be discovered. But Wharton found documentary evidence in two places that the barony was really created by patent in the fourteenth year of Henry VIII.: (1) in a contemporary letter, recently printed in the Hamilton Papers, stating that on such a day in 1533 the Duke of —, then in command of an English army within the Scottish border, presented their patents to Lord Wharton and Lord Evers—the Evers barony is admitted to have been by patent; (2) in some MS. notes by a later Lord Wharton, correcting Dugdale, which are preserved among the Carte Papers in the Bodleian. The importance of this discovery is that the barony, if by patent, would be limited to heirs male of the body; and, therefore, the claimant in the Wharton Peerage Case, who represented one of several co-heiresses, must have lost his labour.

Such was the active career of Edward Wharton, as it might be seen by many. His inner self he revealed to very few. Shy by temperament, or perhaps from the circumstances of his early youth, he adopted a taciturn and even cynical manner, which naturally gave rise to misinterpretation, when in the company of strangers. If his brother Harry wore his heart upon his sleeve, Edward concealed his behind a mask. His affections were really as deep and strong, as were his intellectual powers and his devotion to learning. In all the private relations of life, none was more sympathetic, none more loyal. But, as Charles Lamb somewhere confesses, he could not like all persons alike. His love he reserved for his friends; but he did his duty to everybody, and was incapable of unkindness to any created thing. The present writer has been privileged to enjoy an unbroken intimacy with him for nearly thirty years: he sat by his side at the same scholars' table; he was his comrade in his walking-tours; he was a guest in his house in the last week of his life. The characters of all of us are moulded by our friendships, especially by our old friendships; and there can be no more worthy memorial of one who is gone than the influence he must continue to exercise upon those who knew him best.

As he would have himself said, in the words of his favourite Horace:

"Absint inani funere neniae  
Luctusque turpes et querimoniae:  
Compesce clamorem ac sepulcri  
Mitte supervacuos honores."

J. S. C.

#### MAGAZINES AND REVIEWS.

THE *Expositor* for June opens with a brilliantly written paper by Dr. Stalker on vol. i. of Wendt's work on "The Teaching of Christ." Perhaps critical students need the stimulus of a great preacher's attack on such a moderate statement of their position. Dr. Bruce is not deterred from continuing his popular critical essays on the history of Jesus. Dr. Denney writes persuasively on the well-worn

subject of Psalm cx. Prof. Ramsay gives a note on the "sixth hour" of John xix. 14. A sermon-essay on Abraham by the late Dr. Dale and a survey of recent books by Dr. Dods complete this number.

THE *Theologisch Tijdschrift* for June contains much that is both important and interesting even for English readers. Dr. Prins gives a condensed account of a work which is in danger of being overlooked from its almost excessive erudition—Baumgarten on Seneca and Christianity, an examination of the comparative value of Christianity and the later paganism, the latter being represented by Seneca. Dr. Volter seeks to show that we have in Luke i. a Christianised form of a Jewish Apocalypse of Zacharias, the father of John. Dr. Brandt replies to some criticisms upon his very able book, "Die Evangelische Geschichte" (1893). Among reviews and notices of books, the productions of English scholarship are not neglected. Driver's "Deuteronomy" is noticed at some length, with high appreciation, though the reviewer gently touches upon the author's excessive tendency to make concessions to apologetic theology. Moore's "Judges" is more briefly noticed, the merits of the literary form and typographical arrangement being specially referred to, also the learning and delicate tact displayed in the treatment of text-critical questions. Girdlestone's "Deuterographs" will, it is said, be useful to many, in spite of the unattainable apologetic object which the author has in view. The German translation of Robertson Smith's "Old Testament in the Jewish Church" is recommended as a fair translation of an excellent work. Three recent English review-articles on the relations of archaeology to Old Testament criticism by Cheyne, Sayce, and Bevan are summarised; and it is not difficult to see behind the guarded expressions of the writer (Prof. Koster) a profound discontent with the treatment both of archaeology and of criticism by Prof. Sayce.

#### CORRESPONDENCE.

AGASSIZ AND DARWIN.

Rome: June 6, 1896.

In the review of the Life of Louis Agassiz (ACADEMY, May 30) I see repeated the absurd accusation of "his hostility to Darwinism," which has been so stated as to induce the persuasion, both in England and America, that Agassiz was capable of "hostility" to any form of genuinely scientific research; and it has in many cases been stated as hostility to Darwin personally, and to imply that he had treated Darwin or his theories with prejudice and bigotry.

As I was, during all the years just before and after the advent of the theories of Darwin, in intimate relations with Agassiz, and often talked with him about the theory of evolution, I hope that you will allow me to say a word which will tell the position at that time, and until a period shortly before his death, of Agassiz to evolution and theology.

He was certainly of the opinion that the theory of evolution as expounded by Darwin did not satisfactorily account for the creation, any more than did that expounded by Lamarck; and I think that some convinced evolutionists are now of the same opinion. But the attitude he took was this, and I remember his words as he stated it—that the Darwinian theory did not come within the true scope of science; that it belonged to teleology and that to theology, that the object of natural science was to note and classify phenomena, not to account for them.

As to his theological ideas, I have heard him say that he accepted the first chapter of

Genesis so far as it recorded the order of creation, but nothing more of the Bible; and those who knew his position at that time will remember the storm that burst about his head when he made the declaration that he did not believe that all mankind had descended from one original Adam. He certainly did believe in the Divine order and origin of creation; and holding that he could not be expected to limit those agencies to preliminary steps, he did, on the contrary, accept the intention of Deity throughout.

But those who have enjoyed his intimacy know that he had a great affection and the highest esteem for Darwin personally; that he was never "hostile" to anything or anybody; and that his differences, scientific or personal, were always those of a philosopher and not of a polemist. He always said that Darwin's theory of evolution did not account for certain known facts; and I am convinced that, if he had lived until the doctrine of evolution had attained its present stage of development, his attitude towards it would have been different. The last time I saw Owen, his friend and colleague, Owen said to me, "If I could have had a half-hour's talk with Agassiz before he died, I believe I could have brought him to accept the theory of evolution." Agassiz's devotion to the truth as he saw it was supreme, and if his temperament had permitted him to be an atheist nothing in the world would have prevented him from declaring it; but there was not a trace of bigotry or "hostility" towards anything but charlatanry. He felt intensely the presence of Deity in creation, and preventively, but not with bigotry, rejected what denied it, directly or impliedly. We who have outlived him, and seen the doctrine carried to heights which probably Darwin, no more than Lamarck, ever dreamed of, must not judge of the rejection of it by Agassiz as we would judge of its repudiation at the present time.

Mr. Benn's remark, that "he managed to be always in hot water, he habitually left his numerous assistants unpaid, and he seems to have appropriated their labours without due acknowledgment," can only have been honestly made by one who knew nothing of his life. He was so utterly absorbed in his studies that he habitually spent every penny he got on his collections and his museum, without even thinking of his own wants. He may have forgotten to pay an assistant, as he did sometimes to take his own dinner; but anything like the neglect of a debt or an obligation of any kind was absolutely foreign to his nature. He was always willing to work for nothing, and it would not have been strange if such a man forgot that other people were not like himself. He maintained himself by teaching a girls' school, not to divert from the museum the offerings made him for his work. It is difficult to understand what Mr. Benn means by the "turbulent life" of Agassiz, at least so far as his American existence is concerned; for he lived in the centre of a society that worshipped him, and was the object of such honours as few scientific men in their lives have attained, so far as that American society went. If his European state was what Mr. Benn describes, he made a happy translation of it into American terms; for on that side of the Atlantic he was only molested by timid spurts of ecclesiastical bigotry, and that not for long. He refused a senatorship and the keepership of the Jardin des Plantes, in order not to leave his American studies, and an offer of an enormous sum for a course of lectures from an American speculator, because "he had no time to make money." In all my own acquaintance with him I never heard him speak a narrow or unkind word of any man.

W. J. STILLMAN.

#### "AN AMERICAN PIRATE."

Seapoint, co. Dublin: June 10, 1896.

Perhaps Mr. Mosher of Portland, Maine, may have acted like the gallant highwaymen of old, who thought the rich were fair game and transferred some of their wealth to the poor. I do not defend the taking; but still I think it only fair to state that my experience of Mr. Mosher differs from that of my more widely known literary brethren, Mr. Andrew Lang and Mr. Lionel Johnson.

Shortly after the appearance of *Homeward; Songs by the Way*, Mr. Mosher wrote to me asking permission to reprint, and he accepted my terms without any demur. I have always found him friendly, and I am more than satisfied with the result of his business relations with me. I think it right to state this, as Mr. Mosher could, if he so wished, have reprinted the songs without paying any royalty at all.

GEO. W. RUSSELL.

#### TALMUDIC ELEMENTS IN THE "ACTS OF ABERCIUS."

Oxford: June 8, 1896.

Let me correct an odd slip made by me in my letter of last week. Of course ἀδελφὴ means "sister" and not "daughter." Domitilla, the wife of Clement, was therefore a daughter of Vespasian, before whom (according to Josephus) the Jew Eleazar exhibited his power of casting out demons. This being so, the inter-relation of the various stories to which my letter referred becomes still closer.

FRED. C. CONYBEARE.

#### APPOINTMENTS FOR NEXT WEEK.

SUNDAY, June 14, 7 p.m. Ethical: "Should Interest be Paid?" by Mr. J. A. Hobson.

MONDAY, June 15, 2.30 p.m. Geographical: Anniversary Meeting.

5 p.m. Hellenic: Annual Meeting.

TUESDAY, June 16, 5 p.m. Statistical: Railway Rates and Terminal Charges," by Mr. Richard Price-Williams.

8.30 p.m. Zoological: "General Remarks on a Zoological Journey up the Amazon," by Mr. E. E. Austin; "A Contribution to the Anatomy of the Montez (Opisthocentrus cristatus)," by Mr. P. Chalmers Mitchell; "The Occurrence of *Tomistoma schlegelii* in the Malay Peninsula, with Remarks on the Atlas and Axis of Crocodilians," by Mr. G. A. Boulenger; and "Walker's American Types of Lepidoptera at Oxford," by Mr. W. Schaous.

WEDNESDAY, June 17, 7.30 p.m. Meteorological: "Arctic Hail and Thunderstorms," by Mr. Henry Harries; "Climatology of Valencia Island, co. Kerry," by Mr. J. E. Cullum; and (probably) "The Winter Climate of Egypt, based on Results from Self-recording Instruments, 1893-6," by Dr. H. E. Leigh Canney.

8 p.m. Microscopical.

8 p.m. Elizabethan: "Jeremy Collier," by Mr. R. F. Backwell.

THURSDAY, June 18, 4 p.m. National Indian Association: Annual Meeting; "Reminiscences of Western India," by Mr. H. A. Acworth.

8 p.m. Linnean: "The Intermuscular Bones of Fishes," by Prof. T. W. Bridge; "The Value of Specific Characters," by Dr. A. R. Wallace; "Descriptions of some new Species of *Forficulidae*, in the Collection of the British Museum," by Mr. W. F. Kirby; "The Epiphragm of *Helix aspersa*," by Prof. G. J. Allman.

8 p.m. Chemical: "The Action of Bromine on Pinene in reference to the Question of its Constitution," by Prof. Tilden; "Santalal and some of its Derivatives," by Messrs. A. C. Chapman and H. E. Burgess; "The Explanation of some Anomalies in Thermochemistry, Chloral and Bromal Hydrates," by Mr. W. J. Pope; "The Production of Chlorine by heating a Mixture of Manganese Dioxide and Potassium Chlorate," II, by Prof. McLeod; "The Rotation of Aspartic Acid," by Mr. B. M. C. Marshall; "The Occurrence of Quercetin in the Outer Skins of the Bulb of the Onion," and "The Colouring Principle contained in the Bark of *Myrica Nagi*," I, by Messrs. A. G. Ferkin and J. J. Hammett; "Some New Derivatives from Camphoramide," by Dr. M. O. Forster; "Acetylene, its Detection and Ignition in the Air," by Prof. Clowes.

8.30 p.m. Antiquaries.

FRIDAY, June 19, 9 p.m. Royal Institution: "The Utilisation of Niagara," by Mr. Thomas C. Martin.

#### SCIENCE.

THE NEW SYRIAC GOSPELS FROM SINAI.

*Some Pages Retranscribed from the Sinaitic Palimpsest.* With a Translation of the whole Text by Agnes Smith Lewis. (Cambridge: University Press.)

THE great debt we all owe to Mrs. Lewis is considerably increased by this new volume. Her recent visit to Sinai has resulted in the filling up of many lacunae in the Lewis Codex, and the determination or correction of many readings that were doubtful. And the considerate manner in which the new text is printed—distinguished from the previous text by blue type—enables one to realise the fresh gains without difficulty.

Readers will naturally turn first to the lacuna Luke i. 16-39. In the light of the now famous reading in Matt. i. 16, "Joseph begat Jesus," it would be so interesting to know whether the Old Syriac agreed with the Old Latin (b) in omitting Luke i. 34. Alas! this lacuna remains. But though there is no such startling treasure-trove as we have had, the new matter that Mrs. Lewis gives us is often exceedingly important. For example:

1. In Matt. xii. 22 we find our new authority agreeing with the Old Latin and the Diatessaron in making the blind mute also "deaf" (cf. Mark vii. 32)—a peculiarity which one might, indeed, have anticipated, were it not that the text we already had differed from the Old Latin in omitting "et surdum" from the parallel passage Matt. ix. 32.

2. In Mark iii. 21 we find agreement with the Peschito instead of support for that reading of D and the Old Latin *ὁτι ἐξίσταται αὐτοῦ*, "exentiat eos," which *ἐξίστατο* in the parallel passage (Matt. xii. 23) makes so interesting. Mrs. Lewis calls attention to the fact that her Codex uses the same word for "His friends" in this verse as for "His brethren" a few verses further on—in this differing from the Peschito.

3. In the genealogy (Luke iii. 23-38) we have the list of names (with a single exception) complete—somewhat surprisingly, when we consider that the Old Latin omits three—*τοῦ Ματθαίου*, *τοῦ Ἀμὼς* . . . *τοῦ Μαᾶθ*; that Julius Africanus omits *τοῦ Μαρθὰν*, *τοῦ Λαβὲν* in v. 24—interpolated possibly from v. 29; and that Irenaeus reckons seventy-two generations instead of our present seventy-six.

Mrs. Lewis's present work is practically final, except that about nine verses of Matt. xiv. still remain concealed in the binding for some future voyager from Sinai to bring back. Many of the new passages have been restored with the help of the re-agent, and cannot, therefore, be tested by the photographs. One or two slips of the pen may be noticed in the Preface—e.g., where we are told that "it has been suspected that these words ['Woe unto us for our sins'] were contained in the Doctrine of Addai"; but such slips are few, and detract but slightly from the value of the volume.

F. P. BADHAM.



## CORRESPONDENCE.

## THE RESTORED PRONUNCIATION OF GREEK.

Liverpool: May 30, 1896.

The letter which I despatched on May 16 appears in the ACADEMY this morning, and I am reminded thereby that I have still to reply to Prof. Conway on the vowels and on accent. The vowels and diphthongs in dispute fall naturally into two groups,  $\alpha$ ,  $\omega$ ,  $\alpha\upsilon$ ,  $\varphi$ , and  $\epsilon$ ,  $\eta$ ,  $\epsilon\iota$ ,  $\gamma$ .

In the former group we have still a theoretical disagreement about  $\alpha\upsilon$ , but it has never extended to practice, and it is useless to pursue it further. We both recommend in practice that  $\alpha\upsilon$  shall be Eng. long  $oo$  = Fr.  $ou$  = Lat.  $u$ . Prof. Conway also now indicates a *via media* about  $\epsilon$ , to which I can at least provisionally agree. Let the teacher try to give a "close" value to  $\epsilon$ —practically I think he will get it more easily by shortening his native English "oh" than from any foreign standpoint—and let the student imitate him, if he can and will; but let the teacher be at liberty to accept an ordinary English (or Welsh) open  $\delta$  if he finds the other too difficult for the pupil. Our differences as to  $\omega$  and  $\varphi$  are practically one: namely, whether the  $\omega$  in these sounds is to be pronounced open or close—i.e., like Eng. "awe," or like Eng. "oh." Prof. Conway advocates the former alternative: I the latter. But Prof. Conway is wrong in saying that I consider the  $\alpha\upsilon$  sound difficult to teach. On the contrary, I said (ACADEMY, April 18) "as to  $\omega$ , it is equally easy for English students to acquire it as  $\alpha\upsilon$  or  $\delta$ ." My reasons for preferring  $\delta$  are these: (1) that I see no other way of avoiding confusion between  $\alpha$  and  $\varphi$ ; (2) that in adopting  $\alpha\upsilon$  we abandon not only our former practice, but the very convenient equivalence of  $\omega$  with Lat.  $\bar{o}$ , and the still greater convenience of keeping in line with Greek students in other countries. The certainty of confusion between  $\alpha$  and  $\varphi$  arises from the fact that, if  $\omega = \alpha\upsilon$ , both these diphthongs consist of the same elements. The only difference between them would consist in the different duration of the two constituents. We might represent them symbolically as ( $\frac{1}{2}\alpha\upsilon + \frac{1}{2}\delta$ ) and ( $\frac{2}{3}\alpha\upsilon + \frac{1}{3}\delta$ ) respectively. But a pair of sounds like these would be a constant stumbling-block, even to teachers; and would lead to an inevitable confusion between two of the most important inflexions in the language. But with  $\omega = \delta$  the two diphthongs are qualitatively distinguished, as ( $\alpha\upsilon + \delta$ ) and ( $\delta + \delta$ ), thus delivering both teacher and pupil from a laborious quantitative nicety which it would be very difficult, but at the same time quite imperative, to observe.

Next as to  $\epsilon$ ,  $\eta$ ,  $\epsilon\iota$ ,  $\gamma$ . Prof. Conway continues to say that the equation ( $\epsilon$  = long  $\delta$ ) is a commonplace of Greek grammar, and he refers me thereon to Brugmann, *Gr. Gram.*,<sup>2</sup> p. 34, note 2. But the said passage simply proves my case. It exhibits Brugmann on the defensive against Meisterhans and Blass; and after looking up all the references in each author, I am still convinced that Brugmann has the worst of the argument. There are two points which the great Indo-Germanist seems to me to leave out of sight—(1) that up to the fourth century B.C. Attic spelling was essentially phonetic, and aimed constantly to represent simple vowels by single letters, and diphthongs by digraphs; (2) that phonologists no longer receive summary equations such as  $\epsilon = \delta$  = later  $\delta$ , as expressing in a probable manner the whole change involved. Students of living language do not often find such changes as that of long  $\delta$  to  $\epsilon$  taking place at one leap, especially in languages which lend themselves readily to diphthongisation. In such languages the process of change is normally from long  $\delta$  to ( $\delta + \epsilon$ ) and thence to long  $\epsilon$ , by a gradual growth of the

second element of the diphthong, at the expense of the first. This is exactly what happened in Attica. The long  $\epsilon$  of the Attic pre-classical period becomes ( $\delta + \epsilon$ ) during the classical period, and inscribers during that period spelt it oftener and oftener  $\epsilon$ , until it ceases to be spelt  $\epsilon$  altogether. But the original pre-classical  $\epsilon$  continues to be spelt  $\epsilon$  without change, until both sounds coalesce, as  $\epsilon$  in spelling and ( $\delta + \epsilon$ ) in sound. They are thus already well launched on the way towards long (French)  $\epsilon$ , and we are then not surprised to find that that change is already complete when the Roman period begins, Gk  $\epsilon$  being then transliterated by Latin  $\epsilon$ . I feel quite sure that Prof. Conway will eventually come round to my view on this matter; but in the meantime he concedes nearly all that I want, in allowing that the pronunciation ( $\delta + \epsilon$ ) has authority. That brings it, at any rate, within the scope of our present choice, if found preferable on other grounds.

As regards my argument that  $\eta$  was changing in the fourth century B.C. from long  $\delta$  to long  $\epsilon$ , the reader will see (ACADEMY, April 4) that it is not based "only on a doubtful inference from Aristotle"; and I would also like to ask Prof. Conway how he would otherwise explain that standing confusion between  $\epsilon$  and  $\eta$  in the fourth century B.C., which he himself has brought into prominence. The root of that confusion is simply that  $\epsilon$  and  $\eta$  were becoming identical in quality, so that to the ear of the inscriber EI and HI meant exactly the same thing. But here, again, for practical purposes I need only quote the Professor's own letter (ACADEMY, February 15):

"It is throwing dust in the eyes of the non-technical reader to talk of the distinction in quality between  $\eta$  and  $\epsilon$ , which naturally seems to be of no practical value, seeing that they are distinguished by quantity in any case."

Minor theoretical differences being thus brushed aside, we can proceed to consider the group,  $\epsilon$ ,  $\eta$ ,  $\epsilon\iota$ ,  $\gamma$ , from a purely practical standpoint, and therefore in part, after all, from the standpoint of the British boy. Prof. Conway now justly appreciates that, next to Greek phonetics, English phonetics is the subject most important in its bearing on this whole scheme of reform. We must build so far as possible upon that which is in the boy already, rather than on foreign key-words which he has, perhaps, never heard. As to  $\epsilon$ , I accept the same compromise as for  $\delta$ ; let the teacher endeavour to pronounce it as a short, close  $\delta$ , but let him at the same time refrain from struggling with pupils who can only give back their native English (or Welsh) open  $\delta$ . The other three,  $\eta$ ,  $\epsilon\iota$ ,  $\gamma$ , are the crux of Greek vowel reform; but I have been pleased to learn, since this discussion commenced, from the testimony of teachers of French, that English boys do readily acquire a long open  $\epsilon$  vowel. The simplest method of acquiring it seems to be by learning to prolong the short English  $\delta$  (in red, &c.). This opens the way to a phonetic differentiation of  $\eta$ ,  $\epsilon\iota$ ,  $\gamma$ , rather better than that which I recommended before, and precisely parallel to that just recommended for  $\omega$ ,  $\alpha$ ,  $\varphi$ . The differentiation of the two diphthongs will always be imperfect, unless they are distinguished by the quality as well as by the quantity of the two constituents; and the whole difference between an indicative and a subjunctive is often nothing more than the difference between an  $\epsilon$  and an  $\eta$ . The widest difference which it is possible to make between them is to put  $\epsilon$  = ( $\delta + \epsilon$ ) and  $\eta$  = ( $\delta + \delta$ ). This would lead up to  $\eta$  = long  $\epsilon$ , which is, I think, exactly what Prof. Conway desires, though, as he justly observes, it would no longer matter very much whether it was  $\epsilon$  or  $\delta$ , when  $\epsilon$  had been made diphthongal. Moreover, this diphthongal  $\epsilon$  is represented with

great appropriateness by the English boy's  $\epsilon\iota$  or  $\epsilon\eta$  in "rein," "feign," "grey," "obey," &c., which is really diphthongal. Dr. Murray writes it ( $\delta\iota$ ): the  $\delta$  element is made longer and more audible by South-country boys than by North-country boys. But this slight difference is itself some parallel to the hesitation of the monuments. I would, therefore, at once discard all foreign keywords for any of these vowels. We shall then have built for the English boy a reformed pronunciation of Greek sounds which requires him to learn nothing really foreign except French  $u$  and German  $ch$ ; and to the Welsh boy these are hardly foreign. We shall also now have, with the exception of one diphthong, a language spelt, as Archinus intended it to be, phonetically. We shall no longer in any case give the same sound to different symbols, nor the same symbol to different sounds, nor, with this one exception, a simple sound to a double symbol. We shall restore to the Greek language all that varied phonic melody in which it was originally so rich. The exceptional diphthong is  $\alpha\upsilon$ ; and Prof. Conway will perhaps wonder why, after contending so strongly for  $\epsilon$  = ( $\delta + \epsilon$ ), I allow the very parallel case of  $\alpha\upsilon$  = ( $\delta + \alpha$ ) to go by default. For one thing, it would conflict with the usual transliteration of Latin  $u$ ; for another, it would be hard for English boys to keep  $\omega$  =  $\delta$  distinct from  $\alpha\upsilon$  = ( $\delta + \alpha$ ), especially for South-country boys, whose native  $\delta$  in "bone" is really ( $\delta + \alpha$ ) or ( $\delta + w$ ). But I was further swayed by the consideration that if  $\alpha\upsilon$  is not made  $\delta$ , the Greek vowel system would be left without one of the cardinal sounds of human speech; and it seems to me that this is a matter wherein, if an option exists, aesthetic considerations may very properly be allowed to weigh.

My objection to the key-word "oar" was that it was ambiguous; it conveyed one thing to a North-countryman and another thing to a South-countryman. Still more did I object to the implication that the southern pronunciation was "normal." The northern pronunciation of the present day is, if anything, more normal than the southern, for the simple reason that the south is continually acquiring new corruptions from London—corruptions which the rest of the English-speaking world now refuses to follow. I have dealt with this subject at length in a forthcoming article in another review. As a better key-word for long open  $\alpha$  (=  $\alpha\upsilon$ ), Prof. Conway himself suggests "broad." This will do very well. His fear that we in Lancashire will think he means  $\text{br}\ddot{a}\text{d}$  is quite groundless. We are not all rustics here; and even our rustics, being Mercians, not Northumbrians, tend to say  $\text{br}\ddot{a}\text{d}$  rather than  $\text{br}\ddot{a}\text{d}$ ; while the rest of us no more think of saying either  $\text{br}\ddot{a}\text{d}$  or  $\text{br}\ddot{a}\text{d}$  than Mr. Gladstone does, or than Mr. Bright did.

There remains the difficult question of accent. Prof. Conway himself simply adheres to his old self-contradictory position, that it is possible to give proper intonation to a Greek sentence without giving proper intonation to the words of which it is composed. He therefore really puts himself outside of the discussion about Greek word-accent altogether, but he does introduce other testimonies which materially bear upon this reform. The one is from an experienced teacher, who reports success in teaching Greek accents with a direct musical value. The other is a letter from Prof. Jebb, evidently written with direct reference to my letter in the ACADEMY of April 18. What I should like to ask the former is whether his pupils have succeeded in placing musical accent upon the proper syllables without also placing there a slight stress; or do his pupils still pronounce Greek words with Latin stress, as has hitherto been the practice of the schools? Experience in these matters is very scarce,

and every ounce of it is of value. This scarcity arises partly from a very honourable cause: namely, that a Greek teacher naturally hesitates, from motives of duty, in committing his pupils, or any of them, to an abnormal and conventionally incorrect pronunciation.

Prof. Jebb does me the justice of seeing what Prof. Conway totally ignores, namely, that I do not advocate a slight stress for its own sake, but only as a stepping-stone to the musical accent. If the musical accent can be taught to English students directly, by all means let it be done. I am quite willing, for one, to make the experiment; but I imagine that even then a slight stress will inevitably accompany the musical accent; for I, as teacher, will certainly not attempt to perpetuate the unauthorised stress accent at present in use. This being so, I shall possibly incur the risk, pointed out by Prof. Jebb and based on experience, of destroying the quantities. But to what extent would the quantities really be endangered? Is there any risk at all of English students lengthening every accented vowel without exception, like a modern Greek? None whatever. The only words where we run any risk at all are those whose accent falls on a short vowel which is not followed by a consonant—e.g., in such words as *ἀγάθῃ, σοφία, τίποις*. And the risk which we run here does not arise from any law of nature, but merely from a habitude of English and German speech, which is certainly capable of being set aside by practice and care. In fighting with this habitude the musical accent ought to be an assistance, because we do sometimes sing such vowels as these to short notes, though we never speak them as short syllables. I might point out, as a further motive to reform, that the present system already murders quantity almost as effectually as any other stress-accent could do. Greek instruction in this country generally begins with *δ, β, γ, ρ* = *ho, hi, to*—two false quantities out of a possible three, and its further progress is worthy of this beginning. Prof. Conway says that he and Prof. Arnold have an open mind on this subject; it would be a pleasure to hear that they had determined to give the musical accent a direct trial. With Welsh students I think that they would have an exceptional chance of success.

R. J. LLOYD.

#### SCIENCE NOTES.

THE anniversary meeting of the Royal Geographical Society, for the reception of the annual report, the presentation of medals, and the election of officers, will be held on Monday next, at 5 p.m., in the theatre of the University of London, Burlington Gardens. On the same evening the annual dinner will take place at the Hôtel Métropole; and on Wednesday evening a conversazione will be given in the galleries of the Royal Institute of Painters in Water Colours.

AT the meeting of the Linnean Society, to be held at Burlington House on Thursday next, Dr. A. R. Wallace will read a paper on "The Value of Specific Characters."

AN extra evening meeting of the members of the Royal Institution will be held on Friday next, at 9 p.m., when Mr. Thomas C. Martin, of New York, American delegate to the Kelvin jubilee, will deliver a lecture on "The Utilisation of Niagara," with illustrations.

On Saturday of this week, the Geologists Association will visit Reading, under the direction of Prof. J. H. Blake and Mr. H. W. Monckton, in order to study the junction of fossiliferous basement-beds of London clay with Reading beds.

SIR GEORGE STOKES (Lucasian professor of mathematics at Cambridge) and Dr. Carl Ludolf Griesbach (director of the Geological Survey of India) have been elected honorary members of the Academy of Sciences at Vienna.

A PORTRAIT in oils of the late Prof. Huxley has been presented to the Geological Society by Sir John Evans.

THE conversazioni of the Society of Arts will be held in the South Kensington Museum on Wednesday next.

THE following is a list of the new council of the Institution of Civil Engineers, which was elected at the annual meeting held last week: President, Mr. John Wolfe Barry; vice-presidents, Mr. W. H. Preece, Sir Douglas Fox, Mr. James Mansergh, and Dr. William Anderson; other members, Mr. A. R. Binnie, Mr. Henry Deane, Mr. W. R. Galbraith, Mr. George Graham, Mr. J. H. Greathead, Mr. J. C. Hawkshaw, Mr. Charles Hawksley, Dr. John Hopkinson, Prof. A. B. W. Kennedy, Mr. John Kennedy, Mr. G. Fosbery Lyster, Sir Guilford L. Molesworth, Sir Andrew Noble, Mr. William Shelford, Dr. B. B. Stoney, Mr. F. W. Webb, Sir W. H. White, and Sir E. Leader Williams. Of these, Mr. Henry Deane represents Australia, and Mr. John Kennedy, Canada.

#### PHILOLOGY NOTES.

WE are glad to hear that, in response to a memorial influentially signed by Orientalists and students of Early English, the First Lord of the Treasury has granted pensions of £250 on the Civil List to each of the three unmarried daughters of the late Dr. Richard Morris.

SUBSCRIBERS to the English Dialect Dictionary should send in their subscriptions at once to the Rev. Prof. Skeat, 2, Salisbury-villas, Cambridge (treasurer), in order that copies of part i. may be distributed to them in July. The number of unpaid subscriptions is so considerable that a good deal of trouble and delay is likely to arise from this circumstance.

MESSRS. SWAN SONNENSCHN & Co. have in the press a work by the late E. F. M. Benecke, of Balliol College, Oxford, who, it may be remembered, lost his life last summer in the Alps. The book deals with *The Position of Women in Greek Poetry*. About two-thirds of the whole was completed; and this portion is now published in accordance with the advice of several scholars, who have expressed an opinion that the fragments might be useful to those engaged in similar studies. The author endeavours to show, by a detailed study of the fragments of the Greek lyric writers, the works of the tragedians, and the remains of the comedians, the great difference in the treatment of women manifested in the New Comedy and in the Alexandrian poets on the one hand, and in all earlier literature on the other. The causes of this change are investigated, and reasons are advanced for attaching great importance to Antimachus of Colophon in the history of this development.

MESSRS. LUZAC & Co. inform us that they have purchased the greater part of the private library of the late Dr. Reinhold Roost, for many years librarian to the Indian Office; and that they propose to issue shortly a catalogue of the books.

#### REPORTS OF SOCIETIES.

ROYAL SOCIETY OF LITERATURE.—(Thursday, May 28.)

LORD HALSBURY, president, in the chair.—Prof. Max Müller delivered an address on "Coincidences." He began by saying that, in 1845, two Roman Catholic missionaries in Tibet discussed

singular coincidences between the services and observances of their own religion and those of the Buddhists—celibacy, holy water, beads for prayer, vestments. These coincidences were ascribed by some faithful Christians to the Devil. But the studies of the learned Wilkins, Colebrooke, and others discovered some light in language. Dugald Stewart thought the Brahmins had been guilty of fraud in imitating Greek and Latin. But it was Frederick Schlegel who first detected a real linguistic connexion between the tongues of the Far East and those of modern Europe. But there were also coincidences which were apparently purely fortuitous. There were, in fact, two classes of coincidences—those which we had a right and those which we had no right to expect. The production of fire by rubbing two sticks was common to many nations; but it was a suggestion of nature herself. There was an ancient legend that Buddha, in the form of a bird, had predicted fire from the friction of boughs and warned the other birds to fly. If there were a rational explanation, none other need be sought. But mitres, croziers, copes, beads, censers as religious symbols were not strictly rational; and the only suggestion left was actual communication. Now, it was an historical fact that in the seventh and eighth centuries Christian missionaries—chiefly Nestorians—penetrated into China, and records of their labours exist both in China and Europe. But in 841 Christianity was extirpated, and Marco Polo reported all the Chinese to be heathen. Christian monks and Buddhist priests had frequent intercourse. Thus there was no need for reference to diabolic agency. Another class of coincidences between Buddhism and Christianity belonged to ancient Buddhism—such as exorcisms, rosaries, celibacy of the clergy—and could not be explained by actual contact. Common human nature and needs may have suggested common forms of expression. But Buddhism, like Christianity, was a missionary religion, and was active in Eastern Europe or Western Asia in the earliest centuries of our era. Clement of Alexandria was acquainted with the name of Buddha, and Eusebius, too, in the fourth century, knew of the Brahmins. Buddhist influence has been suspected in the Greek fables—such as the ass in the lion's skin—and even in the New Testament. Such coincidences were different from those of language and mythology. Jacob Grimm held that many of the familiar stories of the North of Europe had their origin in the times anterior to the Aryan separation, and had been preserved by tradition through those long ages. Such proverbs as *Vestigia nulla retrorsum* had probably no such early literary form; but such stories as that of Cadmus and Hercules might well be carried by itinerant storytellers from one country to another, and the literary exchange of East and West was, perhaps, earlier in date and greater in extent than was commonly suspected. But the fable was too artistic in form and too definite in purpose to have sprung up simultaneously in various places. The Greeks never claimed the form of fable as their own invention, though when they accepted them they gave them a characteristic Greek form. But in India the fable was clearly indigenous and existed before the rise of Buddhism, and was utilised by Buddha and his disciples. We know little of the origin of fables among the Greeks. Aesop was probably a Phrygian, and the name had been explained as meaning "swarthy"; and the earliest to give them a Greek form was Babrius. Many fables sprang probably from proverbs and short sayings; and illustrations of the saying "Save me from my friends" might be found in the earliest Sanskrit fables. Sir George Dasent had given like examples from early Norwegian literature. As we had clear evidence of constant communication between East and West, there was nothing fortuitous in the fables common to both; and there is little doubt that the original home of the fable was Central Asia and India, and so the charming stories of La Fontaine had a Sanskrit original. The common features of the framework of Christianity and Buddhism were in some cases very striking, and Buddha had almost been raised to the position of a Roman Catholic saint. The story of the three caskets in "The Merchant of Venice" certainly came from India, and it might be that the pound of flesh had its origin in the East. In their central conceptions no two religions could be



more opposed than Buddhism and Christianity. But there were such coincidences as the Judgment of Solomon, which had its Buddhist counterpart. It is tolerably certain that such a story was not invented twice. It was, however, important in translation of Eastern stories to adhere to rigid grammatical accuracy, and not to use language which was suggested by or a reminiscence of Christian stories, as thereby coincidences might apparently be established which had little foundation in fact. There were sometimes seeming similarities between Buddhist and Christian parables, but the application and purpose were so different as to repel the notion of coincidence or derivation. One of the most striking coincidences was that of the miracle of walking on the water, which was common to Buddhism and Christianity, and was, of course, far anterior in the former to the Christian story. Such coincidences as this appeared to indicate an historical connexion. It was important that they should both be collected, and their historical and philosophical import carefully traced. The Buddhist canon was certainly in existence before Christianity, and the exact nature of the relation between the two religions remained for scholars to determine.—The president, in moving a vote of thanks to Prof. Max Müller, said the evidence of early Christian antiquity was much more cogent with him than that producible from the Oriental records with which the Professor was so familiar.

#### ARISTOTELIAN—(Monday, June 1.)

Dr. BERNARD BOSANQUET, president, in the chair.—The report of the committee and accounts for the seventeenth session were adopted, and the officers of the society re-elected for the next session.—Mr. J. H. Muirhead read a paper on "The Place of the Concept in Logical Doctrine." He pointed out that the concept, regarded as an element in judgment, has no independent place in logic. The idea that it has can only spring from the supposed necessity of having concepts before judgments as the materials out of which the latter are formed, or from our supposed power of entertaining concepts which are not judgments. The former, which is Lotze's view, is no longer tenable. Knowledge grows, it is not built of pre-formed materials. Those who hold that we can have concepts without judgments do not perceive that what we have in that case is only a judgment of indeterminate modality. But there is another use of the term concept, according to which it is not an element of judgment, but the substratum or subject of all judgment. In this sense judgment may be said to be the attempt to express the contents of the concept, an attempt which is bound to fail. The doctrine of the concept must therefore precede the doctrine of the judgment; not as an element within it, but as that within which the judgment takes place.—The paper was followed by a discussion.

#### ANGLO-RUSSIAN LITERARY SOCIETY.—(Imperial Institute, Tuesday, June 2.)

In introducing Dr. Markoff, who desired to make some remarks on "Trade between England and Russia," Mr. E. A. Cazalet, the president, said that the Hæuseatic League and Great Britain were the first to place Russia in commercial communication with Western Europe. The principal industrial and mechanical improvements, which had promoted the success of Russian manufactures, had originally been inaugurated by British enterprise. Commerce, until lately, had been looked down upon in Russia; and after the Crimean War private speculators, hoping to monopolise hemp, tallow, &c., brought disaster on themselves, and turned the attention of British merchants to other markets, especially the Colonies, where similar goods could be obtained, and where the sellers were more anxious to benefit the buyers. State interference with private enterprise had also at one time frightened away British capital from Russian markets. Mr. Cazalet paid a handsome tribute to the power of imitation and the docility of Russian workmen, who were not unpleasant to deal with, provided their employers were just and firm. The stupendous destiny which was certainly in store for Russia mainly depended on the natural good sense and future moral development of the peasant

classes, who formed the great bulk of the population, and really were the blood and marrow of the Empire.—Dr. Markoff's paper stated in general terms that commerce, industry, mining, &c., in Russia presented a vast field for British capital and energy. The present Minister of Finance showed every desire to encourage foreign undertakings in Russia; but French, German, and Belgian business men had of late displayed more desire than Englishmen to benefit by these favourable circumstances. He (Dr. Markoff) expatiated, with many details, on a new Russian directory, which contained all particulars about products, trades, localities, and other useful information for those who might desire to enter into correspondence and business relations with various portions of the vast Empire. He was now translating this book for the benefit of the British public.—Prof. Mendeleff (who spoke in Russian) thought that a comprehensive commercial alliance between England and Russia was a matter of paramount importance. There were affinities in the characteristics of both nations—such as aptitude for trade, steadiness of purpose, and attachment to the comforts and prosperity of family life, which would lend stability to, and insure the success of, a similar combination, advantageous to both countries and favourable to the best interests of the whole world.—Mr. Kamensky (London agent of the Russian Ministry of Finance) dwelt with satisfaction on the fact that prejudices were decreasing and commercial international relations were increasing between all peoples and countries. When he first came to London, many years ago, and was looking out for houses, the owner of one of them said he would never let his house to a foreigner, a rather sweeping prejudice.—Mr. O'Dwyer said, in a humorous speech, that having just returned from Russia and the East, he was of opinion that useless formalities about passports, &c., a superabundance of holidays, and a lack of order and accuracy in the people, were the impediments which prevented the more rapid development of business and other useful undertakings.—Mr. Kinloch considered that there was a want of commercial travellers who understood Russian, and knew how to study and satisfy the requirements and wishes of Russian customers. Germans managed these matters better than we did.

#### FINE ART.

##### EXPLORATIONS IN EASTERN CRETE.

###### I.—A MYCENÆAN DEDICATION.

Ashmolean Museum, Oxford: June 1, 1896.

IN spite of the insurrectionary movement in Crete, the tranquillity then prevailing in the eastern provinces enabled me to devote this spring to the more thorough investigation of their early remains. The experiences of two former journeys had convinced me that much in the way of Mycenaean settlements still remained to be discovered in the Diktaean region, and I was also impelled by the hope of finding new evidences of a pre-Phoenician system of writing. But the results of the present exploration have in both respects surpassed my most sanguine hopes.

The early Cretan script claims a priority of interest. Of the primitive class of three-sided bead seals presenting on each face pictographic designs, singly or in groups, I secured or obtained impressions of fifteen fresh examples. Several of these clearly indicated the profession or occupation of the owner of the seal—often, it would seem, possessor of flocks and herds. In two cases—from Elunda (Olous) and Mallia—primitive representations of ships—one of a new type with only a foresail—attest the seafaring character of the early population, further borne out by the occurrence of fishes on other seals. In one instance there seemed to be an allusion to the potter's craft. I also saw an exceptionally large and somewhat rudely shaped specimen of this early class, with more linear representations of a man, a quadruped, and other indeterminate objects or

symbols, found by Dr. A. Taramelli, a young Italian archaeologist, in the possession of a peasant at Kalochorio in Pedada, and since acquired for the Museum of the Syllagos at Candia.

All these more primitive seals, which, as a class, certainly belong to the pre-Mycenaean period of Cretan culture, were of steatite or "soapstone"; and, following up a clue supplied to me by Dr. Hadzidakis at Candia, I was able to ascertain the existence of large deposits of this material in the island. In the valley of the Sarakina stream, about an hour below the site of the ancient Malla, I saw large masses of it *in situ*; and I subsequently obtained information of equally prolific beds on the coast at the Kakon Oros, a little west of Arvi, and in the range between Sudzuro and Kastellianà, within the territory, that is, of the ancient Priasos. This geological fact is of primary importance in the history of early Cretan and Aegean culture. The abundance of this attractive, and at the same time easily workable, material explains the general diffusion of the taste for wearing engraved seals and ornaments among a comparatively primitive population. It was thus that at a very early date the Cretan craftsmen were already enabled to practise the elements of the glyptic art, and to evolve the rudiments of many of the traditional designs which were transferred during the later Mycenaean age to harder materials, such as agate, cornelian, and chalcedony. In the same way the development of a system of script by the grouping of conventional pictographs upon the seals was greatly facilitated, while in another direction the more opaque qualities of steatite gave the Cretan workmen the means of copying, at a comparatively small expenditure of labour, Egyptian stone vases executed in much harder materials.

It is to the succeeding Mycenaean period, when the earlier steatite seals were for the most part superseded by intaglios in harder stones, that the more conventionalised class of Cretan pictographic characters unquestionably belongs. In this category my recent investigations have brought to light a new class of seals, curiously modern in shape, of which I obtained specimens cut out of green jasper and cornelian, from Mycenaean sites in the Eparchies of Siteia and Girapetra. This type of seal presents a distinct analogy to certain Hittite forms; and therefore it was the more interesting to find one with four Cretan characters symmetrically arranged, one of which, the goat's head, is common to the Hittite system. Another specimen, exquisitely engraved in red cornelian, exhibited within an elegant quatrefoil border a wolf's head with protruding tongue—again a symbol which occurs among the Hittite characters. Its solitary occurrence on the Cretan seal is of importance as showing that it had an independent value. In connexion with these may be mentioned another seal found at Praesos, of the same form as the above, but presenting a purely pictorial design in the Mycenaean style—two wild goats raising themselves against a pile of rocks to browse on the overhanging branches. Of much ruder type, though belonging, perhaps, to the same period, is a seal from a prehistoric akropolis at Kalamafka, consisting of what seems little more than a natural finger-shaped piece of steatite, with a group of three characters arranged perpendicularly on its oval base. I was also able to obtain the impression of a four-sided seal-stone from Siteia, containing three groups of three characters each and one of four. The special interest of this stone is that it affords a new link with the pre-Mycenaean class of pictographic seals, the inscription being headed—as on so many examples of the more primitive class—by a seated figure of a man, no doubt the owner of the

seal. Six of the symbols on this remarkable stone are new to the Cretan system. There further came to me from Gortyna a white cornelian bead-seal of the rare class presenting a convoluted back, on the face of which, above a lion's head, are two characters, which recur in the same collocation on a four-sided stone from Crete, now in the Berlin Museum (*Cretan Pictographs*, &c., fig. 34d., 2 and 3 from l.). A fragment of a Mycenaean *pitthos* from the akropolis of Keraton exhibits a graffito sign of the linear class; and two characters identical with the Cypriote *ko* and *e* appear on each side of a central design, representing two sprays and a dart or arrow, on a dark steatite lentoid gem, apparently of very early Mycenaean fabric, procured by me from the site of Knösos.

Hitherto, with such exceptions as the more or less isolated signs on the gypsum blocks of the prehistoric building at Knösos, the evidence of the early Cretan script has been confined to the seal-stones and graffiti on vases. This time, however, a discovery awaited me surpassing in interest and importance all previous finds of this nature. The scene of this discovery was the great Cave of Psychrò, on Mount Lasethi, the *Diktaion Antron* of the Lyttians, and the mythical birthplace of the Cretan Zeus, which, from the abundance of votive relics it contains, must have been the scene of a very ancient cult. These remains, first described by Prof. Halbherr, belong almost exclusively to Mycenaean times, though during my last year's visit to Psychrò, in company with Mr. J. L. Myres (see *ACADEMY*, 1895, June 1, p. 469), we saw one fragment of later sculpture. On that occasion I was able to assist at a small excavation which produced a variety of prehistoric relics. Among the excavators was a youth, who shortly before my return to the spot last April, and in anticipation of it, dug down to the stone floor of the cave in the lowest level of its great entrance chamber. On my arrival he showed me several clay bulls and figures of the usual Mycenaean class, obtained through his dig, together with several plain terra-cotta cups of a kind which I had myself recently observed in the Mycenaean *tholoi* of a neighbouring site, as also within the *temenos* of what was probably the traditional "Tomb of Zeus" on the summit of Mount Juktas. As a matter of comparatively minor importance, he added that he and a friend who had helped in the excavation had also found a broken stone "with writing" at the bottom of the earth layer. Naturally, I lost no time in securing the stone, and found it to be a dark steatite fragment, bearing part of an inscription clearly cut in characters about an inch high, arranged in a single line, belonging to the same Mycenaean script as that of the seal-stones and of a type representing the linearisation of originally pictographic characters. There are in all nine letters, with probably syllabic values, remaining—apparently about half the original number—and two punctuations. At the right extremity a smaller sign is placed above that in the line below. Among the characters is observable an elongated form of the four-barred-gate symbol (*Pictographs*, &c., No. 24), part of the g-like figure (No. 69b), and two fish-like signs (No. 34), which here occur together, just as on a ring-stone (*Pictographs*, fig. 39) they follow one another, one at the end and one at the beginning of two lines. The other forms seem to be new. That we have here to deal with a regular inscription no human being will doubt. The fragment itself appears to form part of a kind of table of offerings of quadrangular form, and originally provided with four short legs and central stem, while above are parts of two cup-shaped hollows with raised rims, of which there had apparently been three when the table was complete. By a singular coincidence I was able

subsequently to obtain from a prehistoric site at Arvi, on the south coast of Crete, where several steatite vessels of Mycenaean and earlier dates had already been discovered, a parallel object of the same material, in this case perfect, but presenting only one cup-shaped receptacle and without inscription.

On securing this highly interesting relic I at once arranged to continue the excavation, in the hopes of finding the remaining portion; but though we dug down to the rock surface for some square metres round, nothing more of it could be discovered. I was able, however, to ascertain the fact that, above the level where the inscribed fragment lay, was an apparently undisturbed layer containing quantities of unbroken cups of Mycenaean date, and tending, therefore, to show that the broken "table of offerings" had reached the position in which it was found—at a depth, namely, of two metres, and actually resting on the stone floor of the cave—before the close of the Mycenaean period. At about the same level I found a head of a votive clay bull of better fabric than is usual in the Cretan cave deposits. The breakage of the "table of offerings" was itself, in all probability, due to the fall of some rock from the roof of the cavern, the floor of which is now, for the most part, one vast ruin heap.

It is natural to bring the steatite table, with its cup-shaped receptacles, into relation with the ancient cult of which this cave was once the centre in prehistoric times, if we may judge by the extensive deposits of figures of men and animals, both in bronze and clay, as well as of votive double axes and weapons. None of these remains belong to the classical period. The votive deposit, indeed, seems to be purely prehistoric; and one of the bronze male figures round supplies a representation of Mycenaean clothing and method of wearing the hair identical with that of the men on the Vapheio gold cups. It cannot be doubted that the broken "table of offerings" belongs to the same period as the relics among which it was imbedded, and the inscribed characters must in all probability be regarded as forming part of a Mycenaean dedication.

Here, then, on European soil, in a sanctuary historically Greek, we have a formal inscription dating, at a moderate computation, some six centuries earlier than the earliest Hellenic writing known to us, and at least three centuries older than the earliest Phoenician. The fact is the more interesting since, during the period to which this specimen of prehistoric script must be referred, the Syrian Semites, as we know from the Tel-el-Amarna Tablets, were in the full use of the cuneiform characters.

ARTHUR J. EVANS.

#### NOTES ON ART AND ARCHAEOLOGY.

THE following exhibitions will open next week: a collection of pictures by Mr. J. J. Shannon, at the Fine Art Society's; water-colours by members of the Dudley Gallery Art Society, at the Egyptian Hall; Caucasian Sketches, by Mr. A. D. McCormick, in the rooms of the Alpine Club, Savile-row; and a special loan exhibition of English furniture and silks of the seventeenth and eighteenth centuries, together with Sir A. Wollaston Franks's loan collection of European porcelain, at the Bethnal Green Museum.

THE private view of the summer exhibition of studies and sketches by members of the Royal Institute of Painters in Water Colours is fixed for Tuesday next.

MESSRS. DOULTON & Co. have now on view, in their show-rooms on the Albert Embankment, a new series of terra-cotta panels, executed by Mr. George Tinworth. With exception of one or two portraits, they all represent scenes from the Bible story.

THERE has been brought together, in the rooms of the Society of Antiquaries, Burlington House, a unique collection of English medieval paintings and illuminated MSS., which will remain on view until Saturday next.

SINCE his return to England, Mr. Whistler has devoted much of his time to a new series of lithographs of London and district, one of which—a view of the Thames looking towards Westminster—will be among the supplements to the first part of the new volume of *The Studio*, due about the middle of June.

A NEW series of cartoons by Mr. F. C. Gould, the well-known caricaturist, will be issued from the office of the *Westminster Gazette* in a few days. This series will be uniform with "Cartoons of the Campaign," and will deal with the first ten months of the present Government, including the American, South African, and Egyptian crises, as well as the more important domestic events which have occurred during that time.

THE Washington Ex Libris Society is about to issue a new illustrated quarterly journal, for which Mr. Elliot Stock has been appointed agent in England.

THE annual meeting of the Society for the Promotion of Hellenic Studies, to receive the report of the council and to elect the officers, will be held, at 22, Albemarle-street, on Monday next, at 5 p.m. Prof. Jebb, president of the society, is unfortunately prevented by illness from taking the chair; but his place will be filled by one of the vice-presidents, Sir E. Maunde Thompson, principal librarian of the British Museum.

ON Monday next, Messrs. Sotheby will begin the sale, which will last altogether for eight days, of what is described as the first portion of the collection of Greek coins, formed by the late Sir Edward Herbert Bunbury. If it does not equal the Montagu cabinet in the extraordinary beauty and rarity of individual pieces, it may fairly be said to be unrivalled in the historical importance of many of its series; for Sir Edward collected, during his long life, not so much as a numismatist, as to illustrate the history and geography of the ancient world. The catalogue is illustrated with eight autotype plates.

#### THE STAGE.

##### MISS OLGA NETHERSOLE'S CARMEN.

THE short season of Miss Olga Nethersole at the Gaiety is to show her, fortunately, in "Denise" as well as in "Carmen." We say "fortunately" because it is certain that, though in "Carmen" she is to be admired, there are opportunities for subtler and more touching art in the play by Dumas. Mr. Henry Hamilton's adaptation of the story of *Merimée*, known to all the world through the captivating music of Bizet, met with a doubtful reception on Saturday night: that is to say, the house was sharply divided—there were those who recognised the power and the abundance of Miss Nethersole's art; and there were those, too, who very much, and, as we think, somewhat unjustly, resented the actress's materialisation of a character over which a veil of operatic sentiment has been wont to be thrown. So far as our own little experience goes—we saw the opera not long ago at Drury Lane, when the charm and merit of Miss Jessie Huddleston as *Micela* seemed to us to efface the impression created by the *Carmen*—*Carmen*, on the musical stage, is practically without character: is, practically, but a picturesquely arrayed person who is the vehicle for entrancing strains.

Now, whatever the offences of the *Carmen* of



Miss Nethersole, even its most violent opponent cannot say that it is characterless. It is full of vividness; and alike on its broadest lines and in its every detail, it abounds in truth to a particular conception. That conception is unwelcome to many. For our own part, we consider that it is essentially right. The woman, as Miss Nethersole presents her, is said to abound in solicitation, but to want charm! Charm for whom? We do not imagine that any one of Carmen's admirers would have been seduced by the spirituelle. What might have led them captive for a while—but they would have returned from their captivity after a certain term, no doubt—is her physique, and yet more than her physique, her fervour, earnestness, and strange luxurious Southern nature. That Southern nature Miss Nethersole, during the two hours' traffic of the stage, adopts most absolutely. It becomes her own. Hence the source of her power. This is no heroine subjected to ordinary rules of conduct, or needlessly remorseful after venial breaches of the code of propriety. She is irresponsible, and she is pleasure-loving. She is entirely careless—a fatalist, yet with a will of her own; a savage, yet with wiles; a wily creature, yet genuinely and profoundly moved. It is a long time since we have seen, upon the English stage, an impersonation so distinct and potent of a heroine of a type so pronounced. And, as has been said already, many people do not like it. It remains, nevertheless, both vigorous and reasonable. The resources of Miss Nethersole are remarkable. The lighter and more passionate sides of the character—its gaiety and devilry, its vehemence and luxury—are alike presented with extreme skill. The death-scene, though an ingenious study of dissolution, is probably undesirable. But in the remarkable third act—or, in reality, it is the second tableau of the second act, but is more conveniently spoken of as the third—nothing is done that we cannot approve of: nay, more, nothing is done that does not contribute to, the revelation of the character.

"Carmen," as Miss Nethersole presents it in Mr. Hamilton's adaptation, is to a great extent a one-part piece, and in that respect, of course, imperfect. Mr. Charles Dalton and Mr. Kingston, and other doubtless qualified actors, have little opportunity of distinguishing themselves. Miss Alexes Leighton has one short scene in which she can be effective, and she does not miss her opportunity. And Miss Lena Ashwell is a character yet more sympathetic, speaks with admirable conviction, and comports herself with an appropriate tenderness. The piece cannot run long in London. It may be, even, that a public which, in the case of adaptations of popular English tales, does not reject inanity and is indulgent to incompetence, will pronounce against the representation decisively, and so make its short career yet shorter. That remains to be seen. But, meanwhile, we shall allow ourselves to register the occurrence of a remarkable performance of Miss Nethersole's—a performance full of artistic continuity and of singular force and skill.

F. W.

## STAGE NOTES.

WE went last Tuesday to hear one of the very best Shakespearian readers extant—Mr. J. H. Leigh, who gave us, at the Steinway Hall, his wisely made abridgment of "Julius Caesar," which we are glad to see that he has had printed, for convenience of reference. The abridgment is "wisely made": first, because it is sagacious in detail; and secondly, on general grounds, it would be a mistake—and a mistake that is made often—to attempt, under the different conditions of the platform, what

was intended for the stage. Mr. Leigh recognises that a reading of two hours and a quarter, embracing, not indeed quite all, but everything that one is accustomed to hear at the theatre, would bore people. His reading lasts an hour and a half. He fatigues neither his audience nor himself, and he presents adequately the essence of the drama. The method of Mr. Leigh's reading appears to us as admirable as is the discretion of his choice. He never behaves as if he were upon the stage; he accepts the conditions of the platform; he does not seek to differentiate the personality of every separate character when the utterance is, after all, the utterance of one. In other words, he is dramatic within reasonable bounds. His performance is controlled by alert and high intelligence, and his exposition gains by his full employment of the not inconsiderable physical gifts which Nature has placed at his disposal. His reading of "Julius Caesar" was, indeed, a distinct treat. We should like some day to hear Mr. Leigh in a performance which, we are told, he makes fully as remarkable—his rendering of "Richard the Third."

## MUSIC.

## RECENT CONCERTS.

Mlle. MARIE WEINGÄRTNER, pupil of M. Delaborde at the Paris Conservatoire, gave a pianoforte recital at the Steinway Hall last Thursday week. She commenced with Bach's great organ Fugue in A minor. The lady is young, and, moreover, a pupil; she is intelligent, and certainly ought to find out one day that organ music is ineffective on the pianoforte. To this matter we are constantly referring; but pianists are constantly sinning; and like the widow in the parable, we hope to worry until we win—that is, until we have stamped out the transcription disease. Though the choice of piece was unsuitable, Mlle. Weingärtner performed it with marked intelligence, clean technique, and most sympathetic touch. This was followed by Beethoven's Sonata in F minor (Op. 57), in which, fortunately, the pianist did not quite satisfy us. Had she done so, it would have been a case of an old head on young shoulders. Mlle. Weingärtner is young in thought and feeling; and this could be felt in her rendering, in many respects admirable, of the music. She will, of course, soon pay us another visit.

On Saturday afternoon Señor Sarasate and M. Ysaye were giving concerts—the one at St. James's, the other at the Queen's Hall. The programme of the latter was the more attractive, but we had noticed the Belgian violinist last week; and, further, Señor Sarasate brought with him a new pianist, Dr. Otto Neitzel, of Cologne, who gave some recitals last year at the Steinway Hall. His appearance in conjunction with the Spanish violinist, however, gives greater prominence to his name. The programme opened with Bach's fine Sonata in B minor for violin and pianoforte. A finished, intelligent reading of the music was given; yet Señor Sarasate, whether by taste or temperament, or perhaps from a mixture of both, does not succeed in bringing out its highest qualities: he displays grace rather than nobility, sweetness rather than severity. Raff's Sonata in A minor was played with taste and brilliancy by both artists. Señor Sarasate played Wremawski's charming "Legende" in most winning fashion, and then, in some showy pieces, proved that his hand, or shall we say hands, are as skilful as ever; and also, if we may judge from the applause, that *tours de force* attract the public more than music which has to be searched before it can be thoroughly understood. Dr. Neitzel gave as solos a Chopin Nocturne and

Liszt's Ballade in B minor: they were neatly rendered, the second brilliantly. This week, however, the pianist will play Schumann's "Carneval," and that will offer us a better idea of his powers. The Liszt "Ballade" which he selected has some beautiful Chopin-like passages in it; but the composer, here as elsewhere, sinks at times to a very commonplace level.

On Monday afternoon Mme. A. Svetlofsky gave a concert at St. James's Hall. The programme consisted chiefly of Russian music. With the names of the composers we are familiar, but all the songs by which they were represented were said to be sung for the first time in England. An Andante from Glinka's opera, "Russlan and Ludmilla," and a song from Rubinstein's Biblical opera, "Die Maccabäer," proved interesting even with pianoforte accompaniment. From such small samples it is, of course, impossible to judge of the works: they serve, however, to remind us of a school of composers of whom we have as yet only imperfect knowledge. A characteristic "Varijakaia Ballade" by Sëroff, and a quaint song by Borodin also deserve mention. Mme. Svetlofsky sang with much fervour and dramatic instinct: she deserves the thanks of musicians for her interesting programme. The concert commenced with Arensky's pianoforte Trio in D minor (Op. 32), a clever and graceful work—one, however, in which colouring and ornamentation strike one as more interesting than subject-matter. It was well performed by Mlle. Sethe (a sympathetic leader), Mr. Herbert Parsons, and Mr. Herbert Walenn.

In the evening, at the same Hall, Dr. Richter opened his concert with Tschaiikowsky's Overture to Shakspeare's "Romeo and Juliet," a work produced nearly twenty years ago at the Crystal Palace. The music is highly interesting, and yet it appears to have been laid aside until last Monday. It is quite possible to trace a connexion between certain sections of the Overture and certain features of the drama; and yet the limits of programme music have not been at all strained. The solemn opening movement, the agitated principal theme, and the broad, dignified melody which serves as "second subject proper," are all submitted to ample and skilful development; while the orchestration throughout is highly effective. The performance was exceedingly fine. The interest in the Russian composer's music has materially increased since his death, or rather, we would say, since the production of his noble last Symphony. Perhaps one day we shall hear "Manfred" or "Hamlet." Dvorák's fine Overture "Otello" and the "Good Friday" music from "Parsifal" received full justice at the hands of the great conductor. The concert concluded with Beethoven's C minor Symphony.

Mr. E. D'Albert brought his remarkable series of recitals to a close on Tuesday afternoon. His first piece was Beethoven's Sonata in B flat (Op. 106), the longest, the most difficult, and, consequently, the most seldom performed of the Sonatas. The first three movements are magnificent; the closing Fugue, however, is little less than a torture to listen to. It is clever, and will repay study: it is terribly difficult, and makes excellent practice, but it is undeniably dry. The earlier movements were interpreted with power, dignity, and feeling; in the Fugue the pianist did all that swiftness and strength could do, yet to little purpose. He played also Schumann's Sonata in G minor. The pianist's conception of the music was thoroughly good, though he was at times a little too vehement. M. D'Albert is one of the foremost players of the day, though, as we have already remarked, intelligence and skill prevail, with some notable exceptions, over emotion.

J. S. SHEDLOCK.

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